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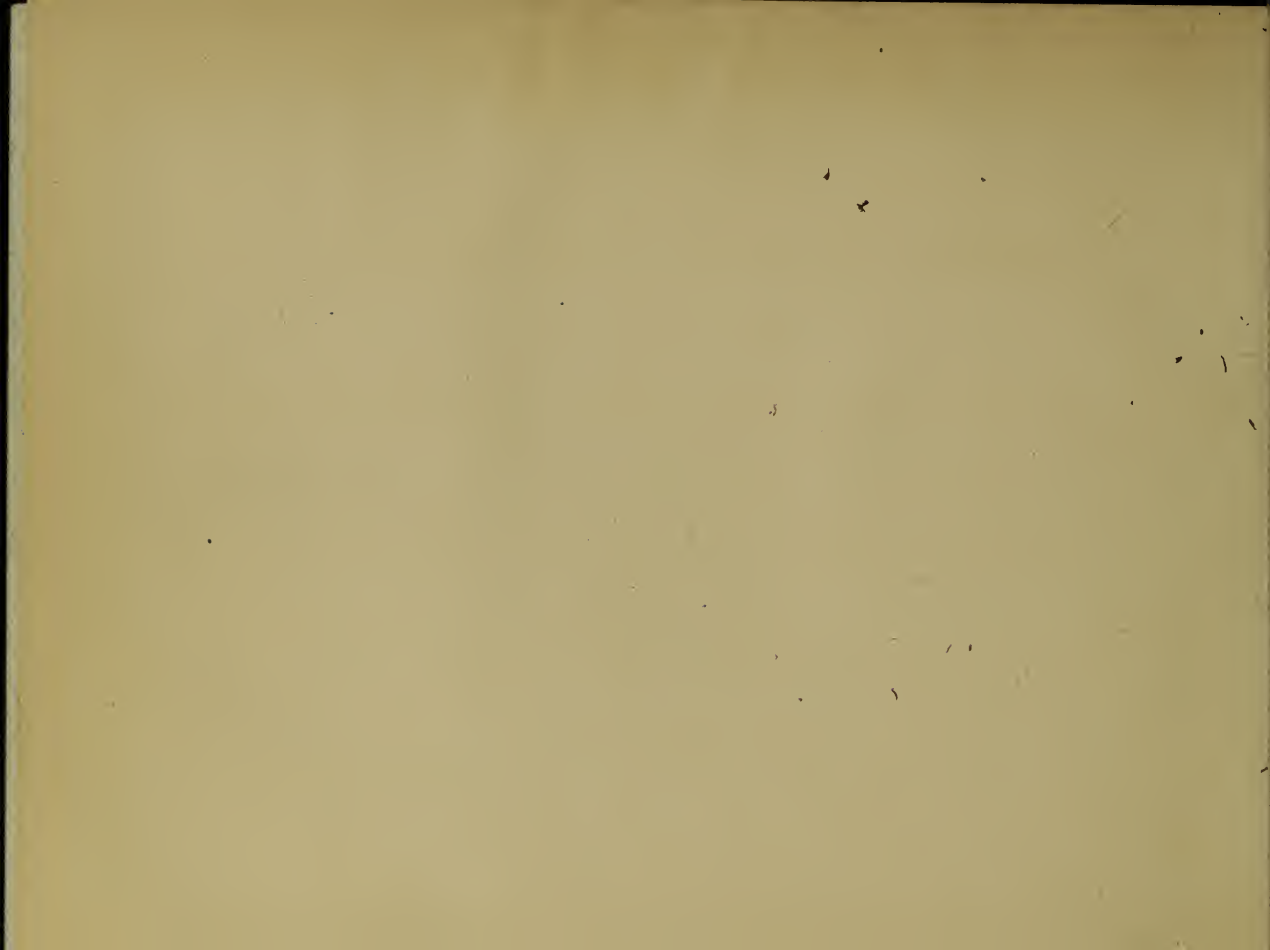


GIVEN BY

Robert J. Swan.

5/7/27





EXCELSIOR SONG BOOK;

A COLLECTION OF

SONGS, CHANTS AND HYMNS,

DESIGNED FOR

Juvenile Classes, Schools and Seminaries.

CONTAINING A

COMPLETE SYSTEM OF ELEMENTARY INSTRUCTION IN THE
PRINCIPLES OF MUSICAL NOTATION.

BY B. F. BAKER.

BOSTON:

CHASE, NICHOLS AND HILL.

NEW YORK: PHINNEY, BLAKEMAN & MASON. PHILADELPHIA: J. B. LIPPINCOTT & CO.

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Revd. J. Swanwick

Aug. 13 1899

P R E F A C E.

In preparing the present work, the Author has aimed at furnishing a reliable and pleasant guide for the first stages of a musical education. He feels that a heavy responsibility is laid upon every one who undertakes the task of preparing Music books for the young, and he has endeavored to keep this constantly in view in the progress of the work which is now completed. He has too often been compelled to dig up the foundations laid by uninformed or careless persons, to be willing himself to impose upon any other teacher this labor, discouraging alike to teacher and pupil, and he has sought to avoid this by attending carefully to the following particulars.

First, the Style of the Music.

Every well-informed musician is surprised, and even disgusted, at the reckless disregard of anything like musical

symmetry, displayed by some who undertake musical composition. It has been the author's constant endeavor to achieve and preserve this symmetry of form in every piece in this book, however short or simple. Knowing that the most perfect liberty is always enjoyed in conformity with judicious laws, he has striven to follow this principle even in the humblest department of his labor.

Second, the Style of the Poetry.

Here, of course, the work has been one of selection, and the author feels confident that the words he has chosen are free from any objection. Not only has he excluded everything that would tend in the slightest degree to injure the pupil, morally or intellectually,—which would be expected as a matter of course,—but he has also carefully endeavored to benefit as well as please; to present such songs as may

be retained in the pupil's memory to his advantage, both intellectually and morally. He hopes that in the feeling and thought of these words, they are neither too old or too young, and that they may add to the pleasure derived from the music, instead of taking from it, as is too often the case.

Third, the Mutual Adaptation of the Music and the Poetry.

The music should sing the sentiment of the words, and the words should speak the feeling of the music. When the words are joyous, the music should be so; when they are sad, so must the music be. When the sense and feeling of the words pauses, the music should pause; and when they are uninterrupted, the music should flow on unbroken. These statements are so obviously founded on principle, that they seem almost superfluous, and the author has only made them because observation has shown him that they are sometimes forgotten.

Fourth, a Regular System of Instruction.

In music, as in every other department of study, the most rapid and satisfactory advance is the fruit of the most systematic regularity of effort. A teacher who has a distinct plan of operation before him, can accomplish in three months, what one without such a plan would fail of in a year. With such a regular system, the pupil is conscious of advancing step by step, and has a clear view of the territory already conquered. He is not lost among unknown forests and hills, but is travelling delightfully over a carefully surveyed country, of which he has the map. Every step that he ascends shows him plainer the whole that is below him, and renders easier that which is to come. He never has anything to do over again, but proceeds straight on towards the lofty summit, which so few have had the genius and perseverance actually to attain.

It is the hope of the author, in presenting this little book to the public, that it may not fail entirely of accomplishing the end for which he sends it forth.

Boston, October, 1860.

INTRODUCTION.

Sound is the sensation produced by the vibration of the air, or some other medium with which the ear is in contact.

There are two kinds of sound; that which is the result of uniformly even vibration is called TONE, while that arising from irregular vibration is called NOISE.

The pitch of tone is grave or acute—*high* or *low*—in proportion as the vibrations of which it is the result are more or less rapid.

The uniformity of the vibrations producing tone affects the auditory nerve agreeably, while the confused vibrations of which noise is the result, produce the opposite effect; therefore, the idea of *noise* or *tone*, as the case may be, is communicated to the mind through the vibrations affecting the organ of hearing.

There are three attributes essential to the ex-

istence of Tone, viz: *Pitch*, *Force* and *Duration*. Pitch is that attribute which distinguishes Tone from Noise; a tone may be grave or acute, still preserving its characteristic, pitch. Force is the degree of loudness to which a tone is manifested: a tone is more or less loud as the degree of Force is augmented or diminished. Duration is that interval of *Time* in which the tone is uttered or expressed; a tone is longer or shorter, as the interval of time in which it appears is more or less long.

The relative condition of tones with respect to their Pitch, Force, Duration and Accent, is the basis of Musical Notation. Although the latter is not an essential attribute of tone, still it enhances the beauty of music and obviates that monotony which would otherwise arise from the want of accentuation.

LESSON ONE.

In the early stages of his instruction, the master will teach mainly by giving examples to his pupils for their imitation, in singing the scale by numerals. He will sing the first tone of the scale to the numeral *One*, — the pupils singing it after him; this may be repeated many times, till the pupils have attained somewhat of a notion as to the promptness, clearness and firmness that should characterize each and every tone, and on this practice the teacher will insist with unyielding tenacity.

The master will proceed to sing the second tone of the scale in connection with the first, by the numerals *One, Two*. After having dwelt sufficiently long on these, he will add *Three, Four, Five, &c.*, in the same manner, till he has been through the entire scale.

The master will state that these Eight tones constitute the *Musical Scale*. The scale then comprises Eight tones, and their names are *One, Two, Three, Four, Five, Six, Seven, Eight*.

The syllables, *Do, Re, Mi, Fa, Sol, La, Si, Do*, may now be applied to the tones of the scale, in the same manner as were the numerals, and the practice of them dwelt upon till the pupils can articulate and sing them with a good degree of clearness and certainty.

LESSON TWO.

The master will carefully review the previous lesson, and then proceed to teach his class to sing the scale—ascending and descending—in connection with measuring each tone of it by two motions

of the hand—*beating time*. After the pupils have obtained tolerable facility in beating time, as thus directed, they may sing one tone to each beat, repeating, singing each numeral twice, instructing the pupil to give the tone corresponding to the downward beat with greater force of voice than that corresponding to the upward beat. The class will next sing the scale, measuring each tone of which by *three* beats, *Down, Left, Up*; and then by singing one tone to a beat, giving each tone of the scale three times, with directions as to the stronger stress of voice on the tone corresponding to the downward beat.

The length of each tone of the scale may now be measured by *four* beats—*Down, Left, Right, Up*. Having attained a good degree of freedom in measuring the tones and beating the time thus, the class may sing one tone to a beat, repeating each tone of the scale through the four beats, and giving the strong tones on the first and third beats, but the tone should be stronger on the first than on the third beat.

The work carried to this stage will be the extent of the second lesson.

LESSON THREE.

Each successive review should be conducted with greater rigor, for the real success of a class in music consists not so much in the amount of labor achieved, as in the manner in which that labor is performed.

The class will now sing the scale—ascending and descending—making six beats to each tone, *Down, Down, Left, Right, Up, Up*. After which one tone to a beat may be sung, giving a strong stress of voice on the first and fourth beats, the stronger stress, however, on the first beat.

The attention of the learners may now be called to the following Diagram, illustrating the scale and the relative difference of pitch between the tones thereof, as they occur consecutively :

DIAGRAM.

Eight	.....	○	.....	Do.
Seven	The interval is		a Minor Second.	Si.
Six	.....	○	.....	La.
Five	The interval is		a Major Second.	Sol.
Four	.....	○	.....	Fa.
Three	The interval is		a Minor Second.	Mi.
Two	.....	○	.....	Re.
One	The interval is		a Major Second.	Do.

The class may sing the scale from the Diagram above, (or from a similar one written on a black-board,) associating in the mind at the same time the magnitude, as well as the *names* of the intervals, as they occur between the tones.

The teacher will appreciate the importance of giving his pupils a practical idea of the lessons thus far presented, before proceeding further

LESSON FOUR.

The *Musical Staff* consists of five parallel lines with the interme-


diated spaces, each line and space of which is called a degree. The *Staff* therefore comprises *nine* degrees, viz: five lines and four spaces, thus :

STAFF.

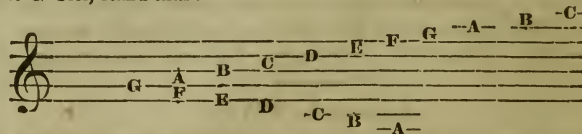
5th line.	=====	4th space.
4th line.	=====	3d space.
3d line.	=====	2d space.
2d line.	=====	1st space.
1st line.	=====	

The Staff may be extended—the number of degrees augmented—by adding short lines above or below it; degrees thus obtained are reckoned from the staff above or below, as the case may be, thus :

2d line above.	=====	2d space above.
1st line above.	=====	1st space above.
.....	=====	
.....	=====	
.....	=====	
1st line below.	=====	1st space below.
2d line below.	=====	2d space below.

The degrees of the Staff are named after the first seven letters of the alphabet, and the location of these literal names—afforded by the letters—is determined by a sign, thus:  which fixes the name of G to the second line, and it is therefore called the *G Clef*.

The literal names given to the degrees of the Staff, as located by the *G Clef*, stand thus :



A Note, thus, ○, represents a tone. The tones of the Scale are represented by notes following each other on consecutive degrees of the Staff, thus :

THE SCALE REPRESENTED ON THE STAFF.

THE SCALE ASCENDING.

THE SCALE DESCENDING.

The diagram shows a musical staff with a treble clef. The ascending scale is shown on the left, and the descending scale is shown on the right. Dotted lines connect the notes to their respective interval labels. The intervals for the ascending scale are: One to Two (Major second), Two to Three (Major second), Three to Four (Minor second), Four to Five (Major second), Five to Six (Major second), Six to Seven (Major second), and Seven to Eight (Minor second). The intervals for the descending scale are: Eight to Seven (Minor second), Seven to Six (Major second), Six to Five (Major second), Five to Four (Major second), Four to Three (Minor second), Three to Two (Major second), and Two to One (Major second). Below the staff is a table of numerals, letters, and syllables for each note.

Numerals*	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1
Letters †	C	D	E	F	G	A	B	C	B	A	G	F	E	D	C
Syllables ‡	Do	Re	Mi	Fa	Sol	La	Si	Do	Si	La	Sol	Fa	Mi	Re	Do.

* The Numerals, or the names of the tones of the scale as such.

† The Letters, or the literal names by which the pitch of tones is designated.

‡ The Syllables indicating the vocalities to which the tones of the scale are sung.

By common consent, the first tone of the scale is represented on C, the first line below; the second on D, the first space below; the third on E, the first line; the fourth on F, the first space; the fifth on G, the second line; the sixth on A, the second space; the seventh on B, the third line; and the eighth on C, the third space. The intervals between the letters correspond to those between the tones of the scale, as illustrated in the diagram.

Note. The *pitch* of a tone is designated by the literal name of

the degree of the staff on which it is represented. For example, if a note be written on G, the pitch of the tone represented thereby is called G, irrespectively of any other attribute or quality that may be imputed to the tone. The Clef is, therefore, essential, for however complete the representation of a tone may be otherwise, in the absence of a Clef the notes on the staff have neither relative nor positive pitch. Exercises in beating time will be dwelt upon, as previously given, at each review lesson.

LESSON FIVE.

EXERCISE 1.

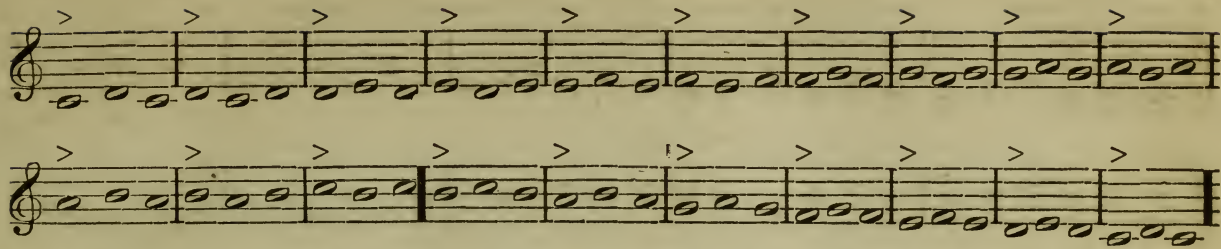
1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
C	D	E	F	G	A	B	C	C	B	A	G	F	E	D	C
Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Si	La	Sol	Fa	Mi	Re	Do.

EXERCISE 2.

The sign thus, >, implies that the tone represented by the note over which it is placed should be emphasized.

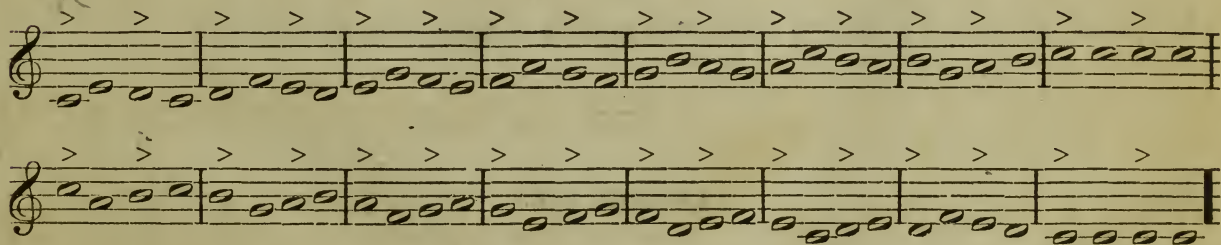
After having attained a good degree of freedom, the pupils may sing Exercise 2 in connection with beating time, accenting the tone given to the downward beat over and above that given to the upward beat.

EXERCISE 3.



The pupils will make *three* beats in singing Exercise 3, and accent the tone given with the first one.

EXERCISE 4.



Exercise 4 may be sung, together with beating time, making four beats, and accenting with the first and third beats; let the first beat, however, be the stronger.

EXERCISE 5.

The class may sing Exercise 5, in connection with beating time, making six beats, accenting the first and fourth.

 LESSON SIX.

The literal names of the degrees of the Staff may be indicated by a sign, thus: F , which fixes the place of the letter F, and is therefore called the *F Clef*. Under this sign, F, the clef letter, is on the fourth line, and from which the letters are reckoned upward in alphabetical order, and downward by the inversion of that order.

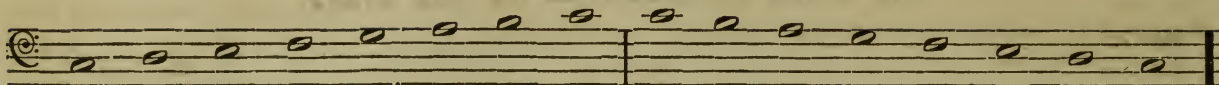
THE SCALE REPRESENTED ON THE STAFF.



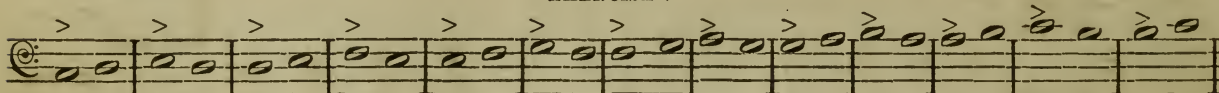
1	2	3	4	5	6	7	8	7	6	5	4	3	2	1
C	D	E	F	G	A	B	C	B	A	G	F	E	D	C
Do	Re	Mi	Fa	Sol	La	Si	Do	Si	La	Sol	Fa	Mi	Re	Do.

The learner will not lose sight of the fact, that the scale as such, as here represented is the same as before presented, although the representation thereof on the staff is different.

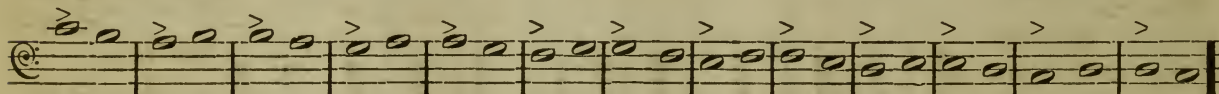
EXERCISE 6.



EXERCISE 7.



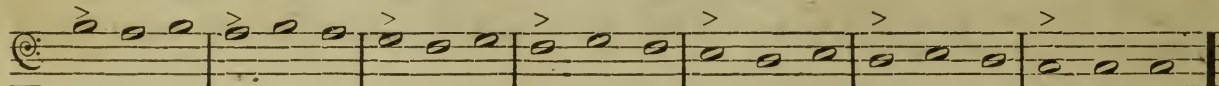
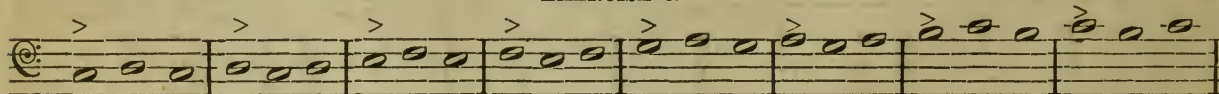
Do Re Mi Re Re Mi Fa Mi Mi Fa Sol Fa Fa Sol La Sol Sol La Si La La Si Do Si Si Do



Do Si La Si Si La Sol La La Sol Fa Sol Sol Fa Mi Fa Fa Mi Re Mi Mi Re Do Re Re Do.

In Exercise 7, the class may sing the accented note to the downward, and the unaccented one to the upward beat. Each note may also be sung to two beats, in this wise : the *first* and *second* beats to the first note, and the *third* and *fourth* beats to the second note, thus making four beats.

EXERCISE 8.



The class will sing Exercise 8, and beat the time thus : *Down, Left, Up.*

LESSON SEVEN.

The whole or a part of the Scale may be represented above or below where it has already been presented, beginning with the C above Clef G, and ascending, or beginning with C, below Clef G, and descending.

EXAMPLE.

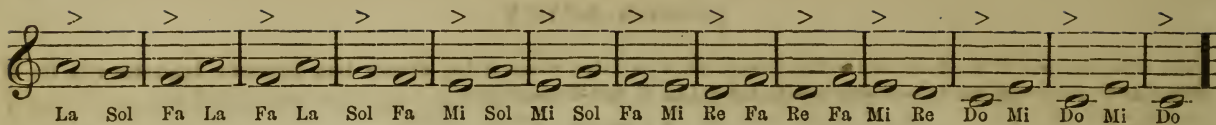
A musical staff in G-clef (treble clef) showing an ascending scale. The notes are: Do (C4), Re (D4), Mi (E4), Fa (F4), Sol (G4), La (A4), Si (B4), Do (C5). Below the staff, the notes are labeled with numbers 1 through 8. Below the staff, the notes are labeled with solfège letters: Do, Re, Mi, Fa, Sol, La, Si, Do. Below the staff, the notes are labeled with numbers 8, 7, 6, 5. Below the staff, the notes are labeled with solfège letters: Do, Si, La, Sol.

EXAMPLE.

A musical staff in G-clef (treble clef) showing a descending scale. The notes are: Do (C5), Si (B4), La (A4), Sol (G4), Fa (F4), Mi (E4), Re (D4), Do (C4). Below the staff, the notes are labeled with numbers 8, 7, 6, 5, 4, 3, 2, 1. Below the staff, the notes are labeled with solfège letters: Do, Si, La, Sol, Fa, Mi, Re, Do. Below the staff, the notes are labeled with numbers 1, 2, 3, 4, 5. Below the staff, the notes are labeled with solfège letters: Do, Re, Mi, Fa, Sol.

EXERCISE 9.

Two musical staves in G-clef (treble clef) showing Exercise 9. The first staff has notes with accents (>) above them. The second staff has notes with accents (>) above them. Below the first staff, the notes are labeled with solfège letters: Do, Re, Mi, Do, Mi, Do, Re, Mi, Fa, Re, Fa, Re, Mi, Fa, Sol, Mi, Sol, Mi, Fa, Sol, La, Fa, La, Fa. Below the second staff, the notes are labeled with solfège letters: Sol, La, Si, Sol, Si, Sol, La, Si, Do, La, Do, La, Do, Si, La, Do, La, Do, Si, La, Sol, Si, Sol, Si.

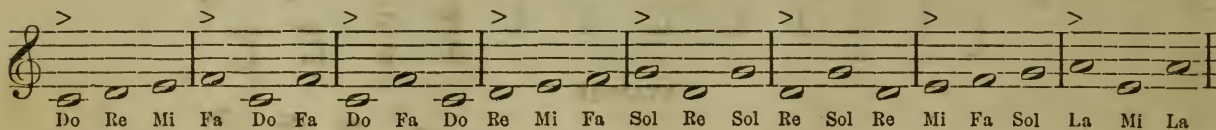


La Sol Fa La Fa La Sol Fa Mi Sol Mi Sol Fa Mi Re Fa Re Fa Mi Re Do Mi Do Mi Do

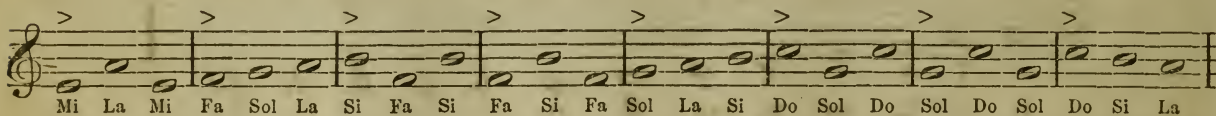
The teacher will give practical illustrations of precision, firmness and purity of tone, after which the pupil will imitate.

In Exercise 9, the class will make two beats, one beat to each note.

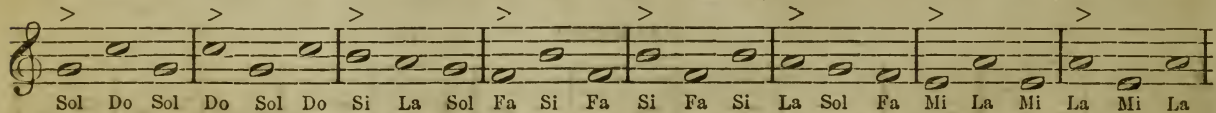
EXERCISE 10.



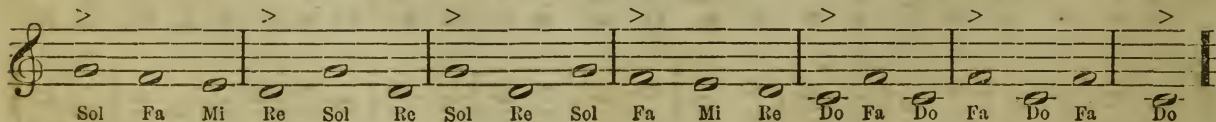
Do Re Mi Fa Do Fa Do Fa Do Re Mi Fa Sol Re Sol Re Sol Re Mi Fa Sol La Mi La



Mi La Mi Fa Sol La Si Fa Si Fa Si Fa Sol La Si Do Sol Do Sol Do Sol Do Si La



Sol Do Sol Do Sol Do Si La Sol Fa Si Fa Si Fa Si La Sol Fa Mi La Mi La Mi La



Sol Fa Mi Re Sol Re Sol Re Sol Fa Mi Re Do Fa Do Fa Do Fa Do

In Exercise 10, make three beats.

EXERCISE 11.

> > > > > > > > > > >
 Do Re Mi Fa Sol Do Sol Do Re Mi Fa Sol La Re La Re Mi Fa Sol La Si Mi Si Mi
 > > > > > > > > > > >
 Fa Sol La Si Do Fa Do Fa Do Si La Sol Fa Do Fa Do Si La Sol Fa
 > > > > > > > > > > >
 Mi Si Mi Si La Sol Fa Mi Re La Re La Sol Fa Mi Re Do Sol Do Sol Do

In Exercise 11, make four beats.

EXERCISE. 12.

> > > > > > > > > >
 Do Re Mi Fa Sol La Do La Do Re Mi Fa Sol La Si Re Si Re Mi Fa Sol
 > > > > > > > > > > >
 La Si Do Mi Do Mi Do Si La Sol Fa Mi Do Mi Do Si La Sol Fa Mi Re
 > > > > > > > > > > >
 Si Re Si La Sol Fa Mi Re Do La Do La Sol Fa Mi Re Mi Re Do

EXERCISE 13.

> > > > > > > > > >

Do Re Mi Fa Sol La Si Do Si Do Si Do Re Mi Fa Sol La Si Do Re Do Re Do Re

Do Si La Sol Fa Mi Re Do Re Do Re Do Si La Sol Fa Mi Re Do

EXERCISE 14.

> > > > > > > >

Do ²Re ³Mi ²Re ¹Do ³Mi ⁵Sol ⁷Si ⁸Do ²Re ³Mi ²Re ¹Do ⁵Sol ³Mi ⁵Sol

Do ²Re ³Mi ²Re ¹Do ³Mi ⁵Sol ⁷Si ⁸Do ²Re ³Mi ²Re ¹Do ⁵Sol ³Mi ⁵Sol ¹Do

EXERCISE 15.






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




8 7 6 7 8 5 3 5 ¹ ⁷ ⁶ ⁷ ⁸ ³ ⁵ ⁷

Do Si La Si Do Sol Mi Sol Do Si La Si Do Mi Sol Si

A musical staff in treble clef showing a sequence of notes with fingerings. Above the staff are six greater-than symbols (>) indicating fingerings for the notes. The notes and their fingerings are: Do (8), Si (7), La (6), Si (5), Do (8), Sol (5), Mi (3), Sol (5), Do (1), Si (7), La (6), Si (7), Do (8).

LESSON EIGHT.

The characters used to represent tones are called *Notes*. From the fact that tones may be longer or shorter, arises the necessity for notes of different shapes and names. The note thus, , represents the longest tone, and is therefore called a *Whole Note*; that representing a tone half as long, thus, , is a *Half Note*; that representing a tone one quarter the length of the former, thus, , is a *Quarter Note*; the *Eighth Note* thus, , and the *Sixteenth Note* thus, .

Intervals of silence—of greater or less duration—occurring between tones, are represented by characters called *Rests*. Each note has a corresponding rest. A *Whole Rest*, thus, , represents an interval of silence equal in duration to the tone indicated by a whole note. A *Half Rest*, thus, , represents an interval of silence half the duration; a *Quarter Rest* thus, ; an *Eighth Rest* thus, ; and a *Sixteenth Rest* thus, .

EXAMPLE.

Notes and Rests.

A musical staff in treble clef illustrating notes and rests. The staff is divided into five measures. The first measure contains a whole note, labeled 'Whole Note,'. The second measure contains a half note, labeled 'Half Note,'. The third measure contains a quarter note, labeled 'Quarter Note,'. The fourth measure contains an eighth note, labeled 'Eighth Note,'. The fifth measure contains a sixteenth note, labeled 'Sixteenth Note,'. Below the staff, the corresponding rests are shown: a whole rest, a half rest, a quarter rest, an eighth rest, and a sixteenth rest, each labeled accordingly.

A dot after a note or a rest adds one half to its original length or value.

EXAMPLE.

Dotted Notes and Rests.

Dotted Whole Note, Dotted Half Note, Dotted Quarter Note, Dotted Eighth Note, Dotted Sixteenth Note.

Dotted Whole Rest, Dotted Half Rest, Dotted Quarter Rest, Dotted Eighth Rest, Dotted Sixteenth Rest.

When dots occur after a note or a rest, the latter of which adds one half the value of that added by the former.

Double Dotted Notes and Rests.

Double Dotted Whole Note, Double Dotted Half Note, Double Dotted Quarter Note, Double Dotted Eighth Note.

Double Dotted Whole Rest,

Double Dotted Half Rest,

Double Dotted Quarter Rest,

Double Dotted Eighth Rest.

EXERCISE 16.

Sing this lesson, making two beats, *down, up*.

One beat to a half note or its value.

EXERCISE 17.

Making two beats, one quarter to each beat.

EXERCISE 18.

Singing one eighth to each beat.

Sing one sixteenth to a beat.

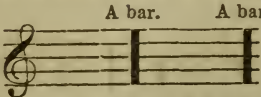
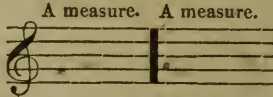
EXERCISE 19.

Exercises 16, 17, 18, and 19 may all be sung in the same time, that is giving to each note the same duration of tone, and thereby illustrating to the pupils the important fact, that the value of notes is relative, rather than positive.

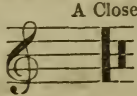
LESSON NINE.

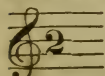
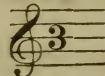
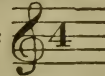
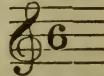
RHYTHM.

The accent in music is technically called *Rhythm*; the rhythmical structure of a piece of music is indicated by *Bars*, perpendicular lines

across the Staff, thus:  The space between two bars is called a *Measure*. 

There may as well be a measure before the first bar, and also after the last one. (See Example.) The end of a piece of music is indicated

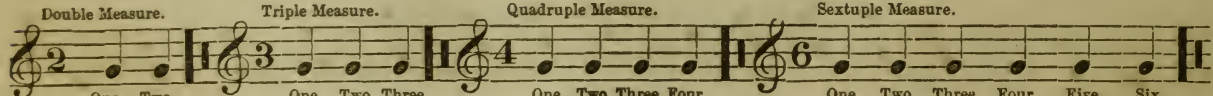
by a *Close*, thus:  Every measure in music has two, three, four or six *Counts*, the number of whose counts is indicated by a numeral,—a figure placed next after the Clef. If a measure have two counts, it is indicated thus:

    Each *kind* of measure is distinguished by

the number of counts there may be given to it. *Two* counts distinguishes one kind, *three* another, *four* another, and *six* another. There are, therefore, four *kinds* of measure; that having two counts is called *Double Measure*; that having three, *Triple Measure*; that having four, *Quadruple Measure*; and that having six, *Sextuple measure*; thus:

EXAMPLE.

Double Measure. Triple Measure. Quadruple Measure. Sextuple Measure.

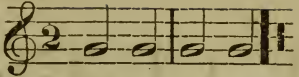
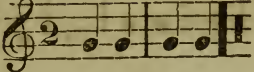


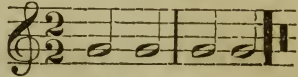
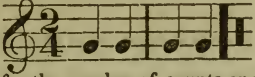
One Two. One Two Three. One Two Three Four. One Two Three Four Five Six.

The time is kept in double measure by two beats, *down, up*; the down beat is made to the first count, and the up beat to the second one.

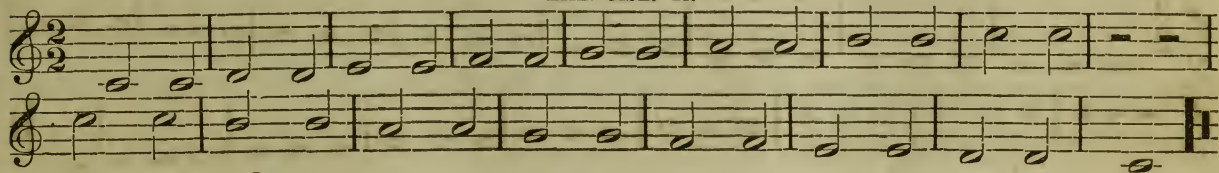
Double measure is individualized by two tones of equal length, the first of which is accented, and each successive measure is the repetition of the same characteristic.

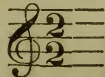
NOTE. The accent, or pulsation of music, is represented by the rhythmical structure of the tune; that is, the rhythm enters into the composition of the tune, as such, whereas the accent is expressed in the performance of it. The former is addressed to the eye, and the latter to the ear.

Double measure may be represented by two half notes, one to each count, thus:  or with two quarter notes, thus:  From this fact arises the necessity for a sign by which to indicate the *value* of each count.

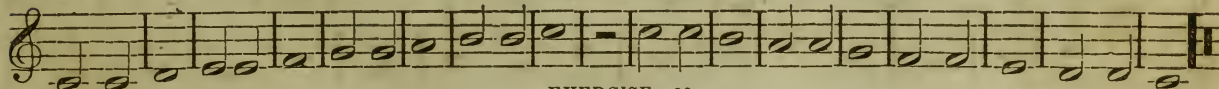
The full sign or designation of Double Measure, represented with two halves in a measure, is thus:  and with two quarters, thus:  The lower figure stands for the value of each count, or part of the measure, while the upper figure stands for the number of counts or parts contained in the measure.

EXERCISE. 21.

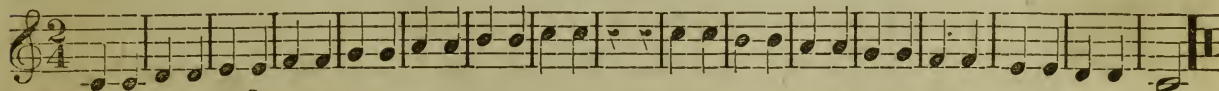



In *Two-Two* measure  a whole note represents the union of the two parts of the measure into one tone.

EXERCISE. 22.

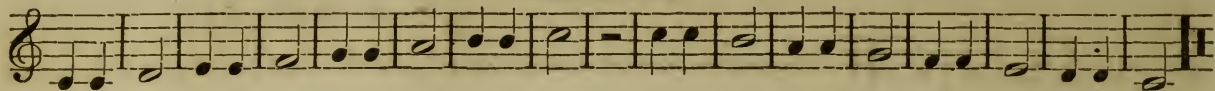


EXERCISE. 23.




In *Two-Four* measure  a half note represents the union of the two parts of the measure into one tone.

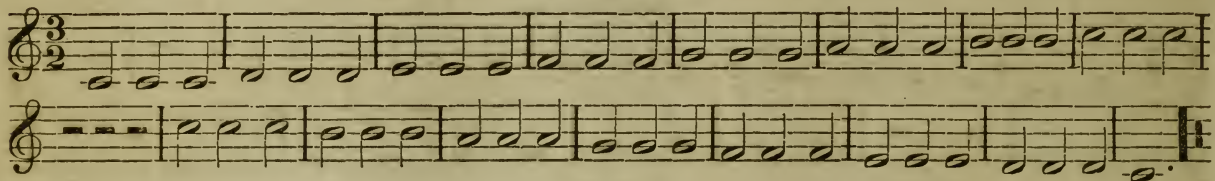
EXERCISE 24.



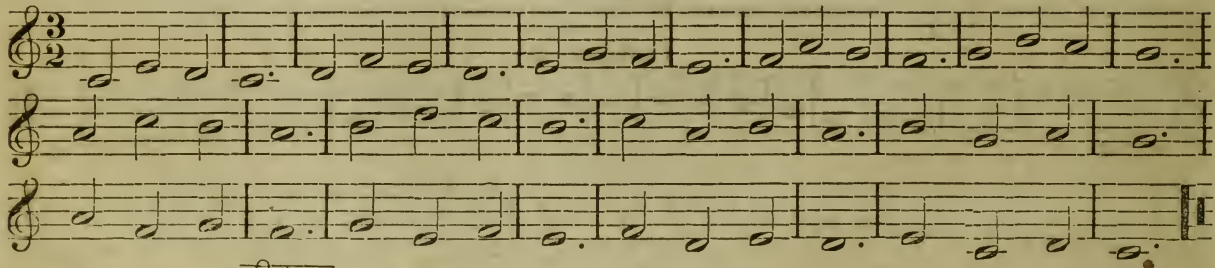
LESSON TEN.


The time is kept in triple measure by three beats, *down, left, up*, and the accent is on the first count or part of the measure. In *Three-Two* measure  a whole note represents the union of two parts and a dotted whole three parts of a measure.

EXERCISE 25.



EXERCISE 26.



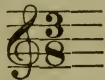
In *Three-Four* measure  a half note represents the union of two parts and a dotted half three parts of a measure into one tone.

EXERCISE 27.

Musical notation for Exercise 27, consisting of two staves in 3/4 time. The first staff contains a sequence of eighth notes, and the second staff contains a sequence of quarter notes.

EXERCISE 28.

Musical notation for Exercise 28, consisting of two staves in 3/4 time. The first staff contains a sequence of eighth notes, and the second staff contains a sequence of quarter notes.

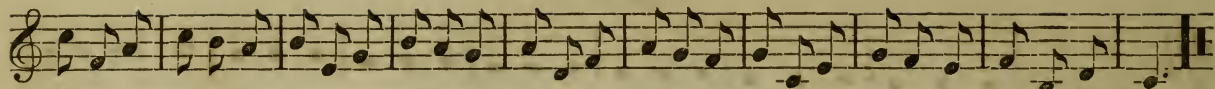
In *Three-Eight* measure  a quarter note represents the union of two parts and a dotted quarter three parts of the measure.

EXERCISE 29.

Musical notation for Exercise 29, consisting of two staves in 3/8 time. The first staff contains a sequence of eighth notes, and the second staff contains a sequence of quarter notes.

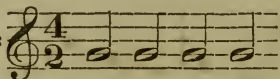
EXERCISE 30.

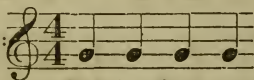
Musical notation for Exercise 30, consisting of one staff in 3/8 time containing a sequence of eighth notes.






It will be observed that Triple measure may be represented by a half, a quarter, or an eighth note, or the value of the same on each of its parts, but whether it be represented with this, that, or the other note it is quite the same in effect, for triple measure in effect is that accent by which it is individualized irrespectively of the particular notation.

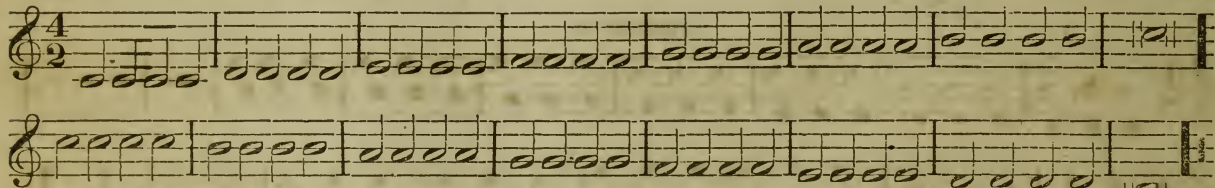
LESSON ELEVEN.

Quadruple Measure may be represented with a half note on each part of it, thus:  or with one quarter

on each part, thus:  the former representation is called *Four-Two* measure, and the latter *Four-Four* measure.

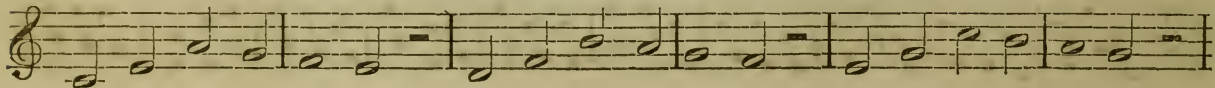
In *Four-Two* measure the union of two counts is expressed by a whole note, thus;  the union of three counts by a dotted whole note, thus: ; and the union of four counts into one tone by a double note, thus: 

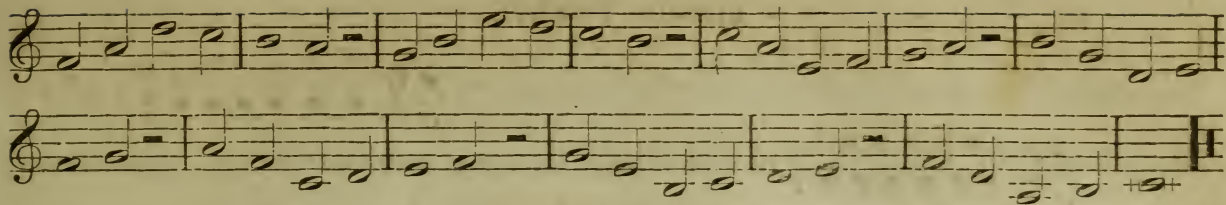
EXERCISE 31.



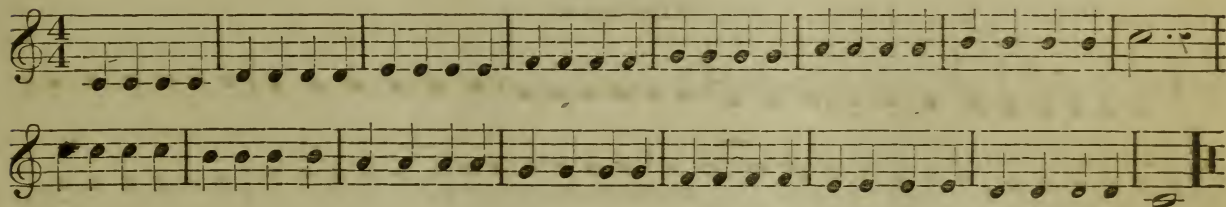
The time is kept in quadruple measure by making four beats, *down, left, right, up*, and the accent given to the first and third parts, the first is the stronger accent.

EXERCISE 32.

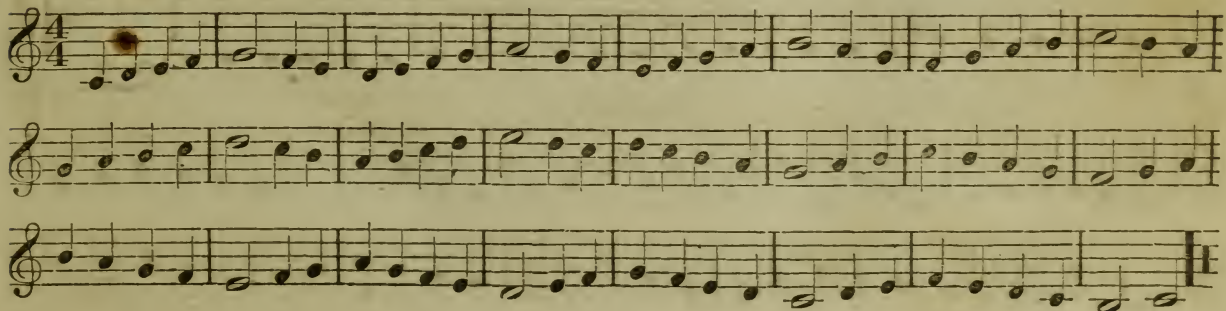




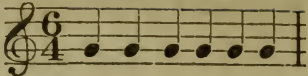
EXERCISE 33.

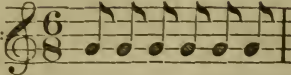


EXERCISE 34.

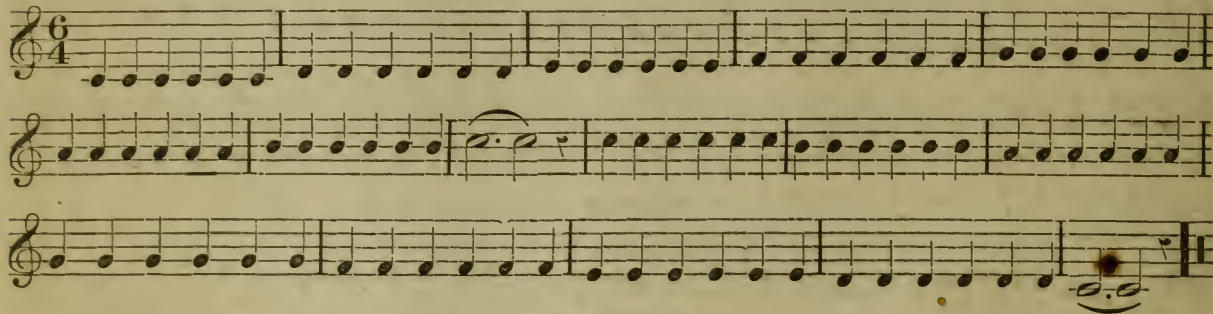


LESSON TWELVE.

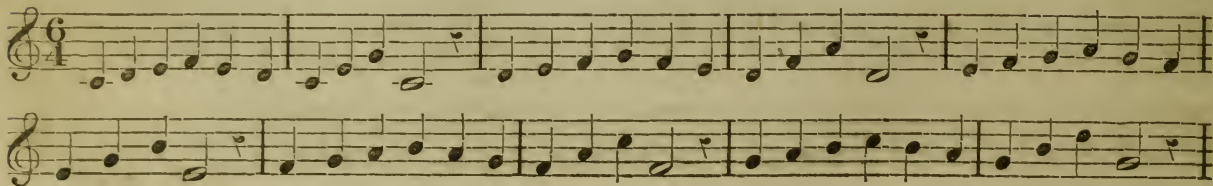
Sextuple measure may be represented with a quarter note to each count or part, thus:  or with one

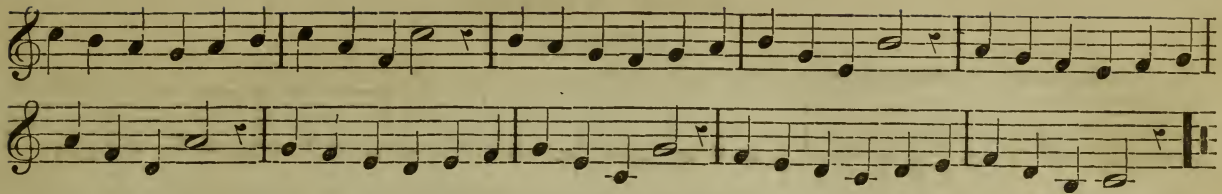
eighth note, thus:  The accent of sextuple measure is on the first and fourth parts. If a measure have two accents, the first is the stronger, and the beats measuring the time are described thus: *down, down, left, right, up, up.*

EXERCISE 34.

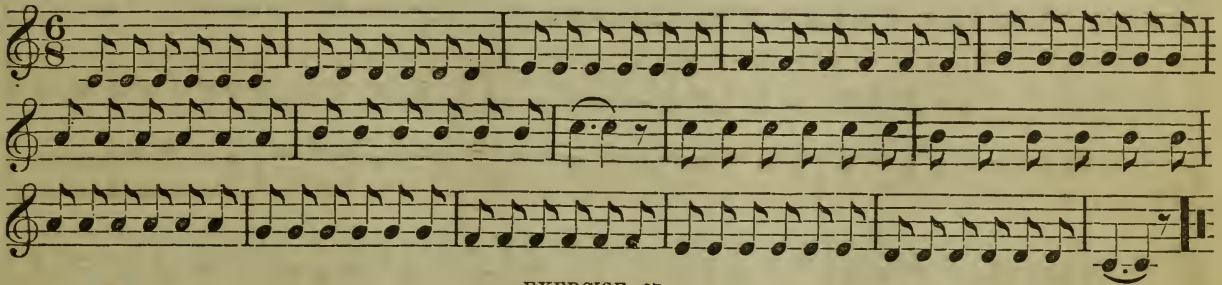


EXERCISE 35.

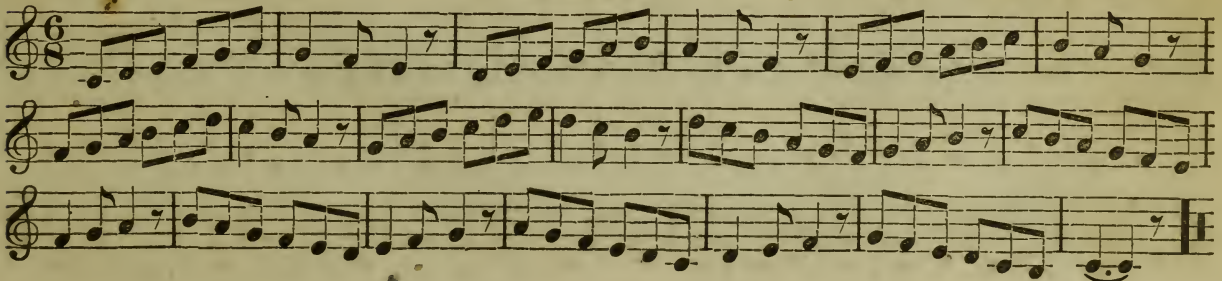




EXERCISE 36.



EXERCISE 37.



LESSON THIRTEEN.

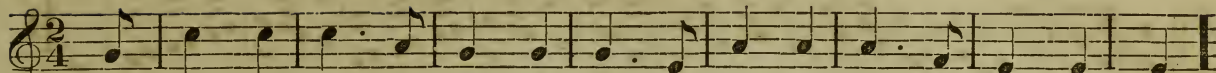
EXERCISE 39.

Two or more tones may be represented on any one part of a measure.

The image displays eight staves of musical notation for Exercise 39. The music is written in a 2/2 time signature, indicated by the '2' over and under the first staff. Each staff begins with a treble clef. The notation consists of eighth and sixteenth notes, often beamed together to represent multiple tones within a single measure. The exercise demonstrates various rhythmic patterns and rests, illustrating the concept that two or more tones can be represented on any one part of a measure. The piece concludes with a double bar line and a repeat sign (two dots) at the end of the eighth staff.

EXERCISE 40.

GOOD BYE, OLD YEAR.

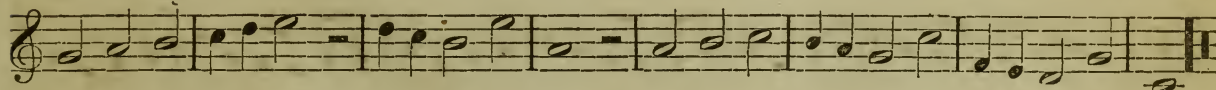
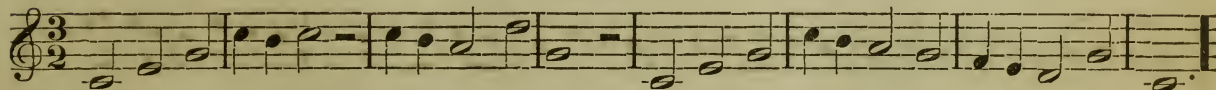


1. Good bye, old year, thy flow'rs are fled, Thy green leaves all are sere and dead,
 2. Good bye, to all thy leaf - y bow'rs, Thy sun - ny days and moon - light hours,
 3. Good bye, to all thy mel - o - dies. The min - strel - sy of birds and bees,
 4. Good bye, to each fond hope and scheme, That danc'd with thee a - long life's stream,

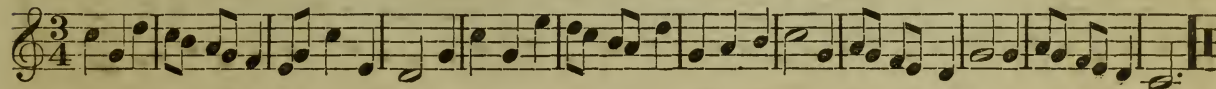


A wind - ing sheet of snow doth lie Up - on thy bo - som; so good - by, good - by.
 Thy balm - y moon, thy sun - set sky, Thy shine and shade to all good - by, good - by.
 Thy joy - ous ech - oes, and the sigh Of rip - pling wa - ters, all good - by, good - by.
 Bub - bles, that light - ly come and fly, To all these fai - ry thoughts good - by, good - by.

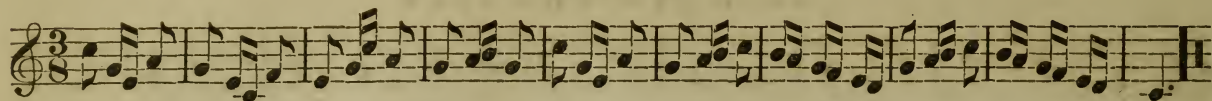
EXERCISE 41.



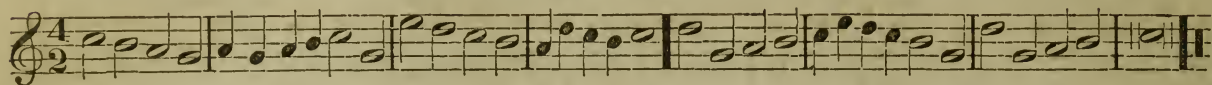
EXERCISE 42.



EXERCISE 43.



EXERCISE 44.



EXERCISE 45.

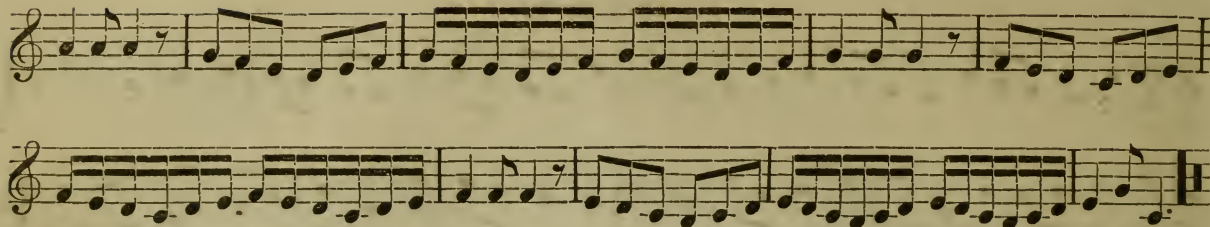
Four staves of music in 4/4 time. The first staff contains the main melody with quarter and eighth notes. The second, third, and fourth staves provide accompaniment with eighth and sixteenth notes, including rests. The piece concludes with a double bar line.

EXERCISE 46.

Musical notation for Exercise 46, consisting of two staves in 6/4 time. The first staff begins with a treble clef and a 6/4 time signature. The music consists of eighth and sixteenth notes with stems, and rests. The second staff continues the melody with similar note values and rests.

EXERCISE 47.

Musical notation for Exercise 47, consisting of four staves in 6/8 time. The first staff begins with a treble clef and a 6/8 time signature. The music features eighth and sixteenth notes, some with stems, and rests. The second and third staves contain dense sixteenth-note passages. The fourth staff continues the exercise with eighth and sixteenth notes.



The pupils will practice on the Exercises in the foregoing Lesson till they can sing them, observing the accent, and beating the time correctly with ease to themselves.

LESSON FOURTEEN.

THE CHROMATIC SCALE.

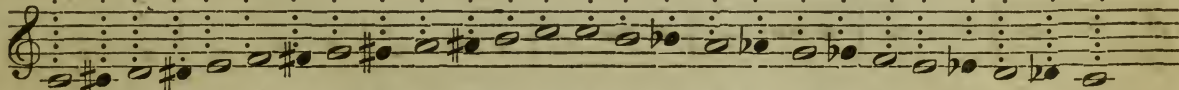
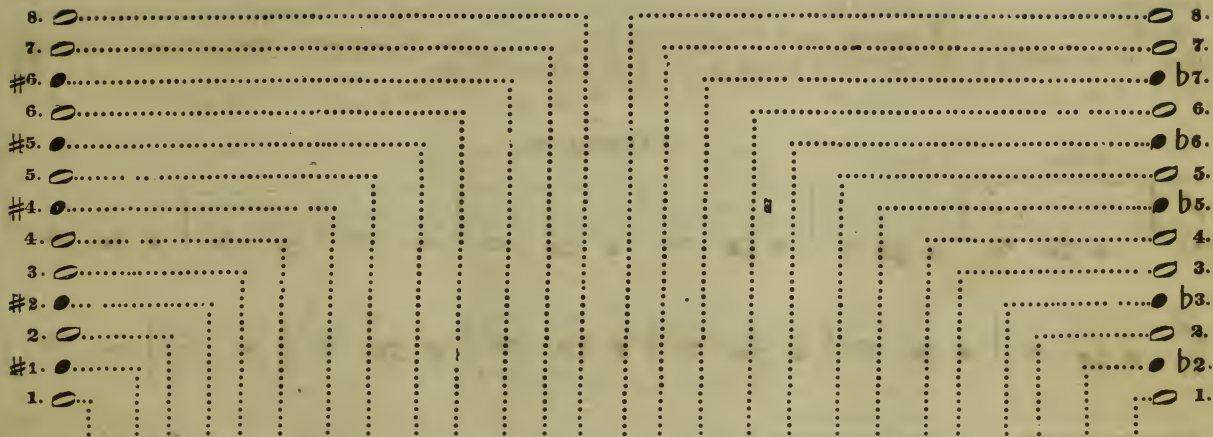
A MAJOR SECOND admits of an available intermediate tone, but a MINOR SECOND is an indivisible interval.

The CHROMATIC SCALE comprises thirteen tones; it involves not only the eight tones of the major scale, but *all* of the available tones existing between *one* and *eight* of the major scales.

From the fact that all of the degrees of the staff are employed inclusively from *one* to *eight*, in representing the major scale, and that the so called intermediate tones must from necessity be noted on the degrees with the other tones, there arises a demand for characters or signs by which to indicate a difference of pitch, between two notes written on one and the same degree of the staff, these signs are called *Sharps* and *Flats*. A SHARP, thus; (#) before a note elevates the pitch of that note, to the next tone of the chromatic scale, and a FLAT, thus; (b) before a note depresses the pitch thereof to the next tone of the chromatic scale: or in other words, a sharp elevates the pitch of a tone represented by a note before which it is placed to the pitch of the next available tone, and a flat depresses, &c., to the pitch of the next available tone below.

The Chromatic Scale is nothing more than the Major Diatonic scale, already treated of, with intermediate tones represented between every two tones a major second apart.

THE CHROMATIC SCALE.



1 #1 2 #2 3 4 #4 5 #5 6 #6 7 8 8 7 b7 6 b6 5 b5 4 3 b3 2 b2 1
 C C# D D# E F F# G G# A A# B C C B Bb A Ab G Gb F E Eb D Db C
 Do Di Re Ri Mi Fa Fi Sol Si La Li Si Do Do Si Se La Le Sol Se Fa Mi Me Re Re Do

A "CHROMATIC INTERVAL" is the name given to a difference of pitch that may exist, by means of a sharp or a flat, between two notes on one and the same degree of the staff. To illustrate therefore the chromatic interval, a sharp or a flat must be called into requisition.

A NATURAL is a sign thus; (≡) used to cancel the effect of either a sharp or flat, and restore a note to its original pitch. The interval from any one note made sharp or flat to another note on the same degree made *natural* would illustrate also a chromatic interval.

NOTE. The pupils will dwell upon the study of the intervals in the chromatic scale till they have attained a thorough knowledge of them. In the following Exercise the teacher and the pupils will sing alternate measures.

EXERCISE 48.

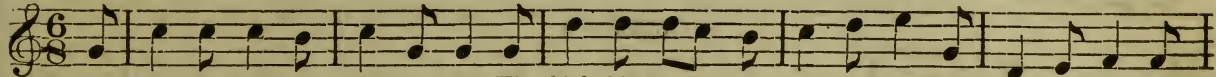
Teacher.

Pupils.

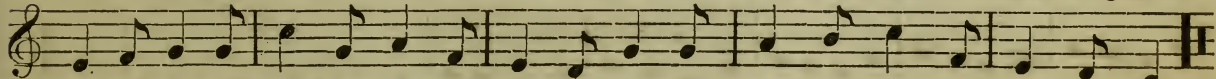
The musical score for Exercise 48 is written in 4/4 time on a treble clef staff. It consists of four staves. The first two staves are for the Teacher, and the last two are for the Pupils. The music is a chromatic scale starting on G4. The first staff (Teacher) contains the first two measures: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The second staff (Pupils) contains the next two measures: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter). The third staff (Teacher) contains the next two measures: F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter). The fourth staff (Pupils) contains the final two measures: F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter). The piece ends with a double bar line.

EXERCISE 49.

OH, SEE THE LOVELY, GOLDEN SUN.



1. Oh, see the love - ly, gold - en sun, His high, his heaven - ly path - way run, What bids him leave so
 2. A sea of fire, he sails on high, Sheds light and warmth on earth and sky ; And nev - er tires, nor
 3. Then day by day, a - gain he'll rise, And walk in glo - ry thro' the skies, From morn till night, from

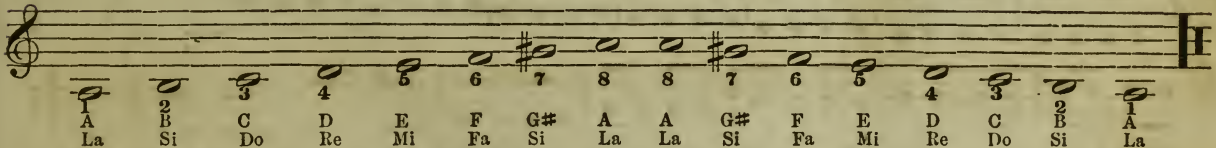


fresh and bright, His east - ern throne of morn - ing light, His east - ern throne of morn - ing light.
 sinks to rest, Till filled with joy is eve - ry breast, Till filled with joy is eve - ry breast.
 shore to shore, He'll rise to bless, till Time is o'er, He'll rise to bless, till Time is o'er.

LESSON FIFTEEN.

The Major and Chromatic scales have been explained, and there is yet another scale to be presented, which is called the MINOR SCALE.

THE MINOR SCALE.



It will be observed that the *Minor Scale* differs from the Major only in respect to the *kind* and *order* of the seconds. The minor seconds occur in the minor scale between two and three, and seven and eight, whereas in the major scale they occur between three and four, and seven and eight, and moreover the interval from six to seven, of the minor scale is an AUGMENTED SECOND, which kind of second does not occur in the major scale.

In the *Augmented Second*, there are two intermediate available tones, as from C, to D#, F, to G#, and G, to A#, or from Ab, to B, Gb, to A, or from Db, to E, thus: page 36.

Augmented Second, Augmented Second, Augmented Second, Augmented Second, Augmented Second, Augmented Second.

EXERCISE 50.

LESSON SIXTEEN.

A *Sharp, Flat, or Natural* extends its influence through the measure in which it occurs except when otherwise indicated.

EXERCISE 51.

Two notes of equal value on one part of the measure are called a *Couplet*, the first of which notes even when on the second part of the measure should receive a small accent. Sing the scale in the different kinds of measure, giving two tones to each beat.

Three tones of equal length may be represented on one and the same part of a measure, by three notes of the same denomination, whose aggregate value is reduced to that of two notes of the same name by a figure 3, over or under them; such three notes are called a *Triplet*, the first of which should receive a strong accent when occurring on the first part of the measure, and on the second or unaccented part, it should receive a small accent.

EXERCISE 52.

Musical notation for Exercise 52, a scale in 2/4 time. The notation consists of two staves. The first staff contains the first eight measures, and the second staff contains the remaining four measures. The scale is written in treble clef. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The first two notes of each measure are grouped with a triplet '3' below them. The final measure of the second staff ends with a double bar line.

Sing the scale in the different kinds of measure, giving three tones to each beat. Four tones of equal length may be represented on any one part of a measure by four notes whose aggregate is equal to the value of one count.

EXERCISE 53.

Musical notation for Exercise 53, a scale in 2/4 time. The notation consists of three staves. The first staff contains the first four measures, the second staff contains the next four measures, and the third staff contains the final four measures. The scale is written in treble clef. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Each note is a sixteenth note. The first two notes of each measure are grouped with a triplet '3' below them. The final measure of the third staff ends with a double bar line.

The class, will sing the scale in different kinds of measure, giving four tones to a beat.

Sextuple measure may be sung to two beats, the *down* beat including the first, second and third parts of the measure, and the *up* beat the fourth, fifth and sixth parts, the utility of this, however, depends on the time in which the music is performed; in slow movements six beats are recommended, whereas perhaps, it is better in quick movements to make but two beats in a measure.

EXERCISE 54.

AWAY NOW JOYFUL RIDING.

A - way now, joy - ful rid - ing, With heart and hope so light; My foaming steed now chiding, Now cheering his quick flight, Now urge thee still more fleet, We'll have a smile most sweet; Then trot, trot, trot, trot, trot, my friendly steed, 'Tis love and home to meet, Then trot, trot, trot, trot, trot, my friendly steed, 'Tis love and home to meet.

The musical score consists of three staves of music in 6/8 time. The melody is written on a treble clef staff. The lyrics are placed below the notes, with some words like 'trot, trot, trot, trot, trot' appearing as rhythmic patterns without notes. The piece ends with a double bar line.

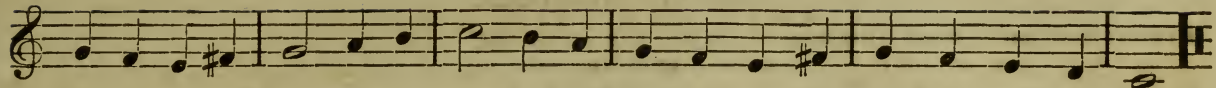
LESSON SEVENTEEN.

EXERCISE 55.

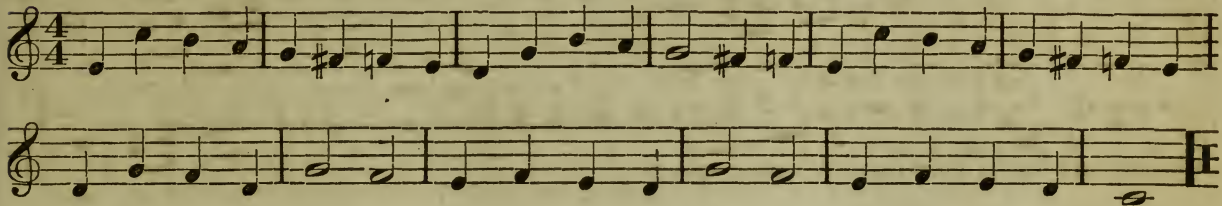
The musical score for Exercise 55 consists of two staves of music in 4/4 time. The melody is written on a treble clef staff. The key signature has one sharp (F#). The piece ends with a double bar line.

EXERCISE 56.

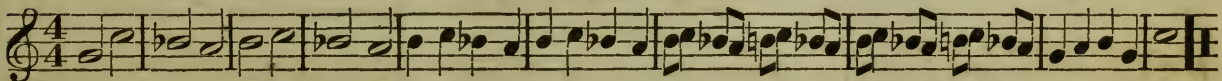
The musical score for Exercise 56 consists of one staff of music in 4/4 time. The melody is written on a treble clef staff. The key signature has one sharp (F#). The piece ends with a double bar line.



EXERCISE 57.



EXERCISE 58.



EXERCISE 59.



LESSON EIGHTEEN.

A piece of Music may be written in two parts, and both parts written on one staff.

EXERCISE 60.

Two parts may be written on two staves, tied together with a *Brace*.

EXERCISE 61.

LESSON NINETEEN.

The following Italian words, or their abbreviations, indicate the degree of *Force* to be given to the tones represented by the notes, over or under which they are written.

PIANO, or the abbreviation, P, means *SOFT*. PIANISSIMO, or PP, *VERY SOFT*. MEZZO, or M, a medium degree of *Force*. MEZZO PIANO, or MP, *moderately soft*. MEZZO FORTE, or MF, *moderately Loud*. FORTE, or F, means *Loud*, and FORTISSIMO, or FF, means *very Loud*.

A gradual increase in tone is indicated by the word *CRESCENDO*, or *CRES.* or by the sign thus; \langle and a gradual diminution by the word *Diminuendo*, or *Dim.* or by the sign thus; \rangle a gradual increase followed by a decrease, is indicated by the word *SWELL*, or by the sign $\langle \rangle$ a sudden, emphatic tone is indicated by the word *SFORZANDO*, or *SFZ.* or by the sign $>$.

EXERCISE 62.

The image shows two staves of musical notation in 3/4 time. The first staff contains a melodic line with various note values and rests, ending with a *Ritard.* marking. The second staff continues the melody, starting with a *Tempo.* marking, and concludes with a double bar line.

RITARD. implies a gradual growing slower, and *Tempo*, or a *Tempo* implies that the original time shall be resumed.

The word *STACCATO*, or the mark thus: \uparrow over the notes indicates a detached, distinct manner of performance, and a tie thus: \frown over or under two or more notes implies that they should be sung in a *LEGATO*, i. e. connected manner.

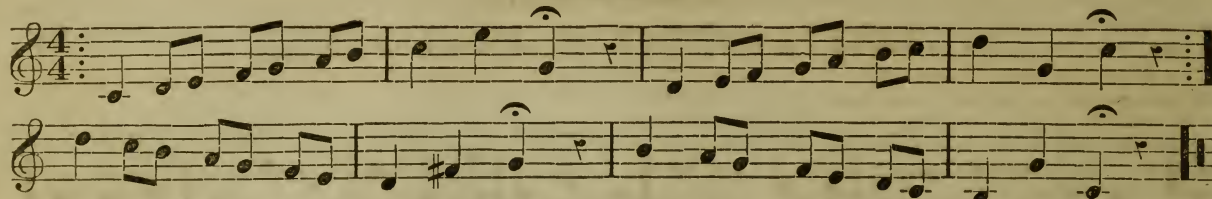
EXERCISE 63.

The image shows two staves of musical notation in 3/4 time. The first staff includes a *Hold* mark (a curved line) over a note and a *Repeat* mark (two vertical lines with dots) over a phrase. The second staff continues the melody and ends with a double bar line.

A *HOLD* \frown over a note indicates prolongation of tone, and over a rest, prolongation of silence; commonly the notes or rests having holds over them, are doubled in value. A quarter note with a hold over it, would receive the time of a half note, &c.

A *REPEAT*. A succession of dots before and after a phrase of music implies the repetition of it.

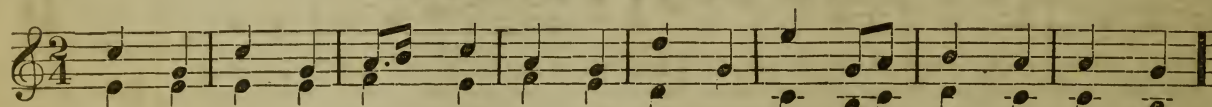
EXERCISE 64.



The words DA CAPO, or the abbreviation, D.C. refer back from the beginning to the sign, thus: FINE: by which the end of the song is indicated.

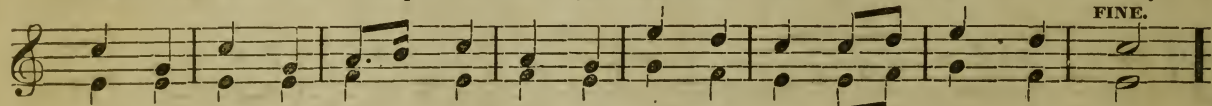
EXERCISE 65.

FREEDOM'S NATAL DAY.

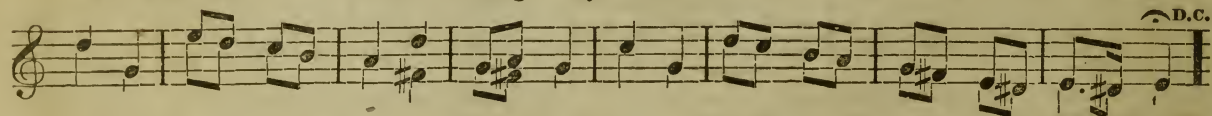


1. Freedom's na - tal day, re - turn - ing, Joy dis - pels all thoughts of mourn - ing,
 2. Fame shall sound her trump be - fore ye: Ye shall live re - nowned in sto - ry,

FINE.



Grate - ful hearts with rap - ture burn - ing, Sound your prais - es, gal - lant band.
 Ye shall live re - nowned in glo - ry, Brave de - fend - ers of our land.



Toils are o - ver, Freedom's grant - ed, By your hearts and hands un - daunt - ed;
 Ye whose wis - dom fought with glo - ry, Ye shall live re - nowned in sto - ry.

LESSON TWENTY.

TRANSPOSITION OF THE SCALE.

The **KEY** of the scale is the letter on which the first note of it, Do, is found. Therefore, when Do, or *one*, of the scale is on C, as in the foregoing lessons, the scale is in the key of C.

The scale can as well be in the key of any letter, but when changed to that of any other than C, it is said to be **TRANSPOSED**, and an agreement between the letters or the degrees of the staff, and tones of the scale, represented thereon, is effected by means of *Flats* or *Sharps*. For example, if the scale be written in the key of G, F, must be made sharp, that the intervals between E, and F#, and F# and G, may correspond to those of the scale between six and seven, and seven and eight.

The Scale transposed to the Key of G, under the Signature of one sharp.

The sharp next to the clef on the fifth line, F, is in effect like a sharp before every note on F, under the same signature.

1 Do 2 Re 3 Mi 4 Fa 5 Sol 6 La 7 Si 8 Do 7 Si 6 La 5 Sol 4 Fa 3 Mi 2 Re 1 Do

8 7 6 5 4 3 2 1 2 3 4 5 6 7 8

EXERCISE 66.

EXERCISE 67.

The Chromatic Scale in the Key of G.

1 #1 2 #2 3 4 #4 5 #5 6 #6 7 8 7 b7 6 b6 5 b5 4 3 b3 2 b2 1

The Minor Scale in the Key of E, under the signature of one sharp.

La Si Do Re Mi Fa Si La Si Fa Mi Re Do Si La

EXERCISE 68.

EXERCISE 69.

The first system of musical notation consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. Both are in 4/4 time and have a key signature of one sharp (F#). The upper staff contains a melodic line with eighth and quarter notes, while the lower staff provides a harmonic accompaniment with quarter and eighth notes.

The second system continues the piece. The upper staff features a more complex melodic line with some sixteenth notes and rests. The lower staff continues with a steady accompaniment of quarter notes.

The third system concludes the exercise. The upper staff ends with a final cadence, marked by a double bar line. The lower staff also concludes with a final cadence, marked by a double bar line.

EXERCISE 70.

SPARKLING AND BRIGHT.

1. Sparkling and bright, in the morning light, Those cheerful, smiling fa - ces, In merry throng, that
 2. Bet - ter than wealth is the glow of health, Each ro - sy cheek a - dorn - ing, When sweet content her
 3. Rich - er by far than the treasures are, To which are ma - ny turn - ing, Are priceless spoils of
 4. Then who would roam far a - way from home, And ties the clos - est sev - er, To seek the plains and

CHORUS.

crowd a - long, To their ac - customed pla - ces; No life may be so full of glee, So
 charm has lent To life's young gladsome morn - ing;
 student's toils, In gold - en mines of learn - ing;
 gold - en grains, Of Sac - ra - men - to's riv - er?

free from care and sor - row; So full of joy as the gay school-boy, Who thinks not of the mor - row.

LESSON TWENTY - ONE.

The Scale in the Key of F, under the Signature of One Flat.

1 Do 2 Re 3 Mi 4 Fa 5 Sol 6 La 7 Si 8 Do 7 Si 6 La 5 Sol 4 Fa 3 Mi 2 Re 1 Do

The Minor Scale in the Key of D.

1 La 2 Si 3 Do 4 Re 5 Mi 6 Fa 7 Si 8 La 7 Si 6 Fa 5 Mi 4 Re 3 Do 2 Si 1 La

The Chromatic Scale in the Key of F, under the Signature of One Flat.

1 #1 2 #2 3 4 #4 5 #5 6 #6 7 8 7 b7 6 b6 5 b5 4 3 b3 2 b2 1

EXERCISE 71.

Mi Re Do Sol Fa Mi Re Mi Sol Do Re Mi Fi Sol

Sol Do Re Mi La Sol Fa Mi Sol Do Fa Mi Re Do

EXERCISE 72.

SKATER'S SONG.

FINE.

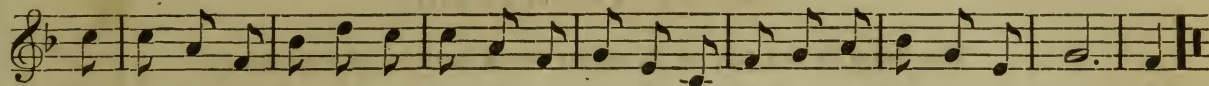
1. O! the day is bright and cold, Crystal, clear De - cem - ber! And it bids the ska-ter bold, Golden sports re - mem - ber!
2. Come, it is our hol - y - day, In-door tasks are end - ed; Healthy life wants hearty play, With still study blend - ed!

Welcome, bracing winter times, When the frosts do glit - ter! And the merry Christmas chimes! Could a day be fit - ter!
On the frozen lake we wheel, Each the other chas - ing; On the ice with shining steel, Many a cir - cle tra - cing. D.C.

EXERCISE 73.

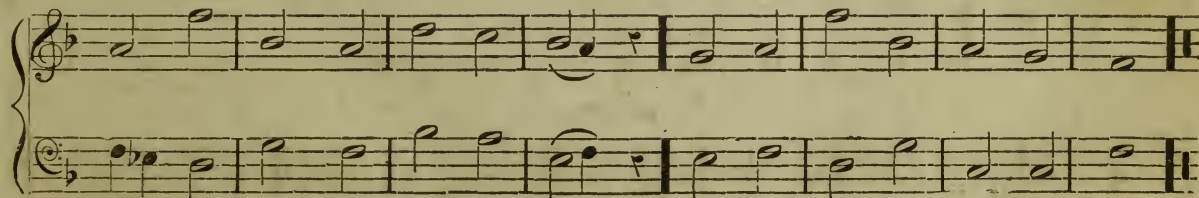
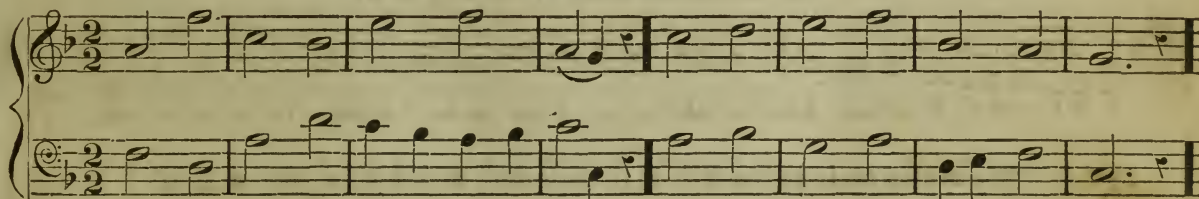
THE SEASONS.

1. While far-mers are sow-ing, And vi - o - lets grow ing, We will not com-plain of the weath - er;
2. While farmers are reap-ing, And mel - ons are creeping, We will not com-plain of the weath - er;
3. While chestnuts are dropping, And squirrels are hopping, We will not com-plain of the weath - er;
4. While sleigh-bells are sounding, And snow-balls a - bound-ing, We will not com-plain of the weath - er;



Though showers are fall - ing, And mud is ap - pall - ing, To school we will has - ten to - geth - er.
 Though peaches are smiling, And orchards be - guil - ing, To school we will has - ten to - geth - er.
 But pleasant - ly talk - ing, And rap - id - ly walk - ing, To school we will has - ten to - geth - er.
 But mer - ri - ly slid - ing, While oth - ers are rid - ing, To school we will has - ten to - geth - er.

EXERCISE 74.



LESSON TWENTY - TWO.

The Scale in the Key of D, under the Signature of Two Sharps.

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
Do Re Mi Fa Sol La Si Do Si La Sol Fa Mi Re Do

The Chromatic Scale in the Key of D.

1 #1 2 #2 3 4 4 #4 5 #5 6 #6 7 8 7 b7 6 b6 5 b5 4 3 b3 2 b2 1

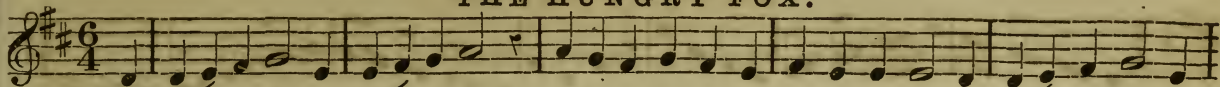
The Minor Scale in the Key of B, under the Signature of Two Sharps.

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
La Si Do Re Mi Fa Si La Si Fa Mi Re Do Si La

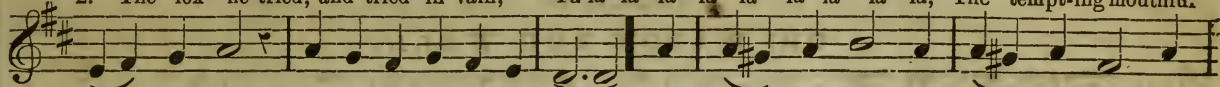
EXERCISE 75.

EXERCISE 76.

THE HUNGRY FOX.

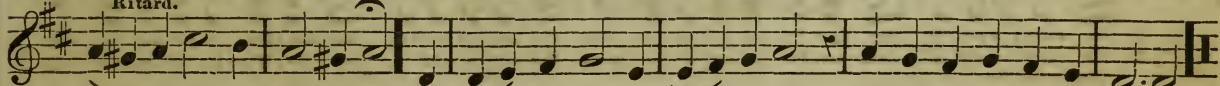


1. A hun - gry fox in pass - ing by, Fa la la la la la la la la, Saw some ripe grapes that
 2. The fox he tried, and tried in vain, Fa la la la la la la la la, The tempt-ing mouthfa.



hung on high; Fa la la la la la la, And, as they hung, ap - peared to say, In
 to ob - tain; Fa la - la la la la la, He licked his chaps for near an hour, But

Ritard.

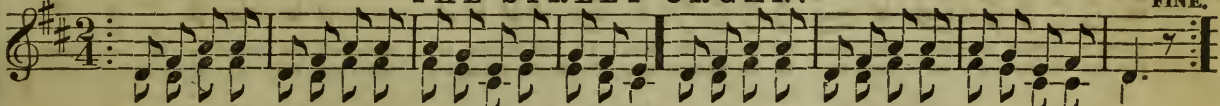


their in - vit - ing, qui - et way, If you can eat us, sir, you may. Fa la la la la la la.
 find - ing them be - yond his power, He went and vov'd the grapes were sour! Fa la la la la la la.

EXERCISE 77.

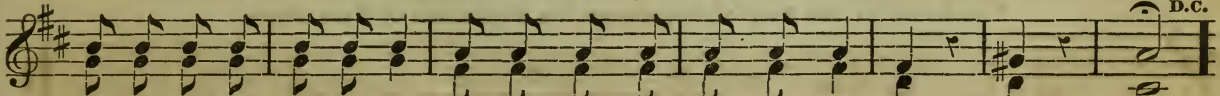
THE STREET ORGAN.

FINE.



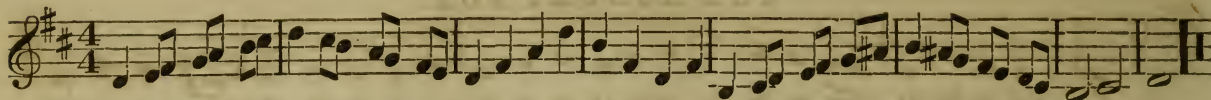
1. Thro' the ci - ty Hear the dit - ty Of the or - gan - grinder go! Give a penny, Not as many, Give heart - greeting too.
 More's the pi - ty, In this dit - ty You a touch - ing emblem see; Such the music Of this slow - sick, Sad human - i - ty!
 2. Crowds are star - ving, Few are car - ving, Little self - ish fortunes out; Chilled with sligh - ting, Stunned with fight - ing, Love must beg about.
 Wicked ci - ty, Hum - drum dit - ty, Want, and war, and sla - very now, But a glory, Past all sto - ry, Soon shall gild man's brow.

D.C.



Has the tune been play'd a - bout Till 'tis thread - bare and worn out? Say not so.
 Count you in de - spair the cost Of the cure? and is man lost? Go, poor doubt!

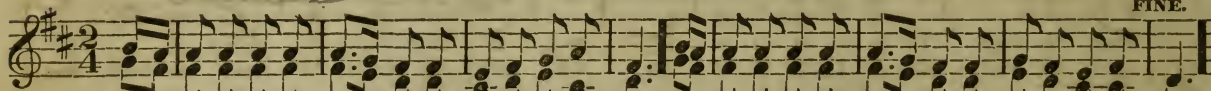
EXERCISE 78.



EXERCISE 79.

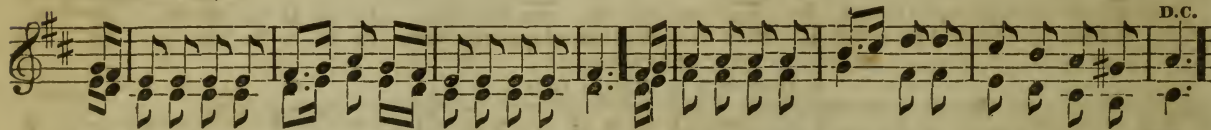
OH! WATCH YOU WELL.

FINE.



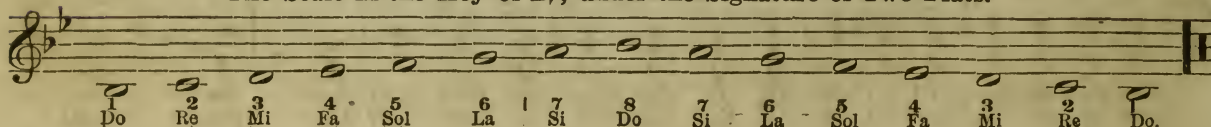
1. Oh watch you well, by day - light, By day-light may you fear, But keep no watch in dark-ness; The an-gels then are near.
2. Oh watch you well, in pleas - ure, For pleasure oft be - trays, But keep no watch in sor - row, When joy withdraws its rays;
Then watch, &c.

D.C.



For Heav'n the sense be - stow - eth, Our waking life to keep; Its ten-der mer-cy show - eth, To guard us in our sleep,
For in the hour of sor - row, As in the darkness drear, To Heaven entrust the mor - row, For an - gels then are near.

LESSON TWENTY THREE.

The Scale in the Key of B \flat , under the Signature of Two Flats.

The Chromatic Scale in the Key of B \flat .

The Minor Scale in the Key of G, under the Signature of Two Flats.

EXERCISE 80.

EXERCISE 81.

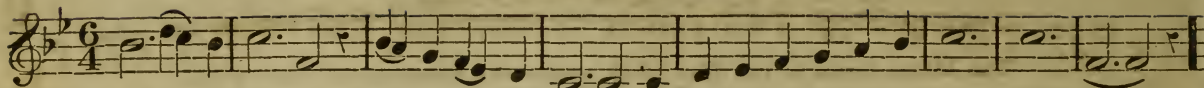
COASTING SONG.

1. Down a - long the shining snow, With the torrent's force we go, Rushing to the goal be - low, Like that torrent's fall!
2. Some may rein the A - rab steed, Onward urge his headlong speed, By the flower - bespangled mead, 'Mid the smiles of June;
3. Sup - ple are our limbs and strong, Flying on our sleds a - long; Shout for him who clears the throng, Dashing merri - ly!

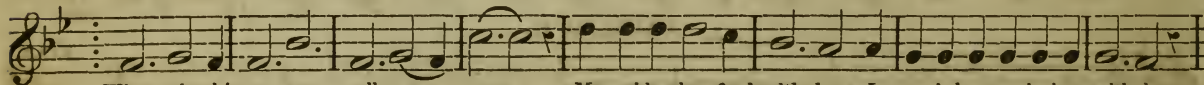
Keep without the fenc - ing rim, As our glas - sy course we skim, If you val - ue life and limb, List! our warning call.
 But the steel - shod sled for me! And glad voi - ces clear and free! While snows sparkle brilliantly, 'Neath the silent moon.
 Time for cau - tion and for care, When our foreheads manhood wear; Clean as ice our spirits are; Then sing cheeri - ly!

EXERCISE 82.

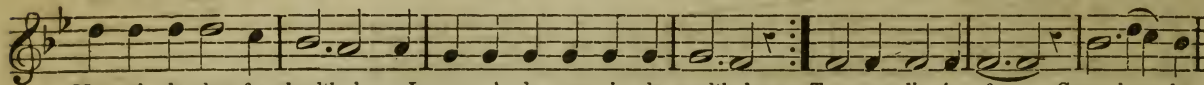
COME, BOYS, BE MERRY.



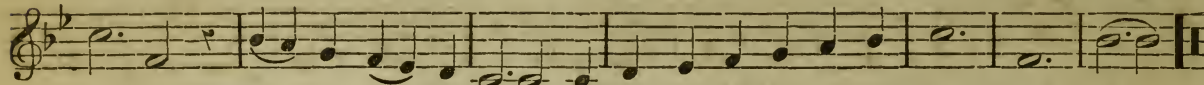
1. Come, boys, be mer-ry! time is on the wing, And mer-ri-ly, mer-ri-ly, sing, boys, sing.
2. Come, boys, be mer-ry! time is on the wing, And mer-ri-ly, mer-ri-ly, sing, boys, sing.
3. Come, boys, be mer-ry! time is on the wing, And mer-ri-ly, mer-ri-ly, sing, boys, sing.



When school is o-ver, all as one, Mer-ri-ly play, for health, boys, Is ver-i-ly, ver-i-ly wealth, boys;
 For cheerful ex-er-cise, hur-rah! Healthfully stirs the blood, boys, And too much work never does good, boys;
 All na-ture smiles, all na-ture plays, Mer-ri-ly plays, re-joic-es; Then cheeri-ly lift up your voi-ces;

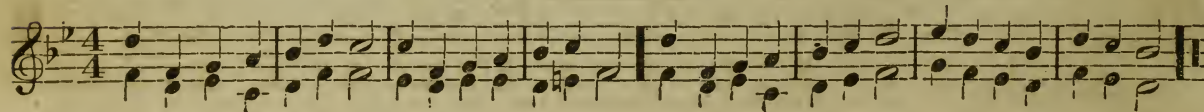


Mer-ri-ly play, for health, boys, Is ver-i-ly, ver-i-ly wealth, boys. Treasures lie in fun. Come, boys, be
 Healthful-ly stirs the blood, boys, And too much work never does good, boys, Hap-pi-ness doth mar. Come, boys, be
 Mer-ri-ly plays, re-joic-es, Then cheer-i-ly lift up your voi-ces, Mer-ry voi-ces raise. Come, boys, be



mer-ry, Time is on the wing, And mer-ri-ly, mer-ri-ly, sing, boys, sing.

EXERCISE 83.



LESSON TWENTY-FOUR.

The Scale in the Key of A, under the Signature of Three Sharps.

1 Do 2 Re 3 Mi 4 Fa 5 Sol 6 La 7 Si 8 Do 7 Si 6 La 5 Sol 4 Fa 3 Mi 2 Re 1 Do.

The Chromatic Scale.

1 #1 2 #2 3 4 #4 5 #5 6 #6 7 8 7 b7 6 b6 5 b5 4 3 b3 2 b2 1

A DOUBLE SHARP, thus, (x) elevates the pitch of a note that has already been made sharp.

1 Do 2 Re 3 Mi 4 Fa 5 Sol 5 Sol 4 Fa 5 Mi 2 Re 1 Do.

The Minor Scale in the Key of F \sharp , under the Signature of Three Sharps.

1 La 2 Si 3 Do 4 Re 5 Mi 6 Fa 7 Si 8 La 7 Si 6 Fa 5 Mi 4 Re 3 Do 2 Si 1 La.

EXERCISE 84.

EXERCISE 85.

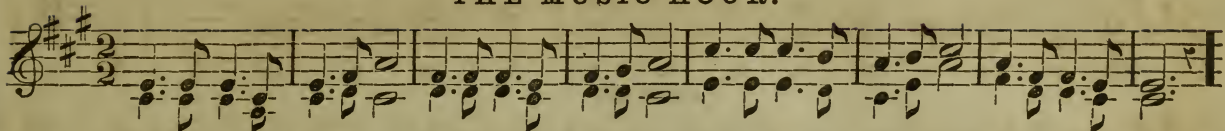
THE FISHER BOY.

1. Wea-ry winds are hush'd to sleep, Up - on the deep : O'er the smooth and glass-y tide, We slow - ly glide.
 2. Brightly shine the stars a - bove, But those we love, Watch us on our homeward way, With brighter ray, —
 3. Light the Fisher Boy will sleep, Up - on the deep ; Tempest, wind, and dash-ing wave, He all doth brave.

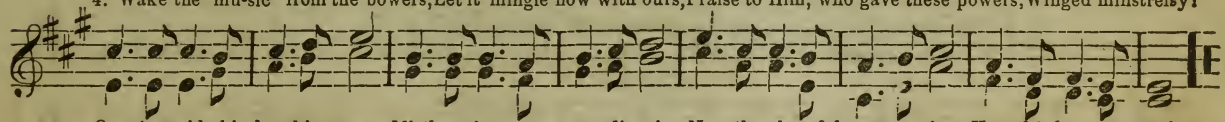
Dip, boys, dip the bend - ing oar, Soon we touch the wel - come shore, the wel - come shore.
 Dip, then, dip the bend - ing oar, Soon we touch the wel - come shore, the wel - come shore.
 Rest, then, rest the bend - ing oar, Now we touch the wel - come shore, the wel - come shore.

EXERCISE 86.

EXERCISE 87.
THE MUSIC HOUR.



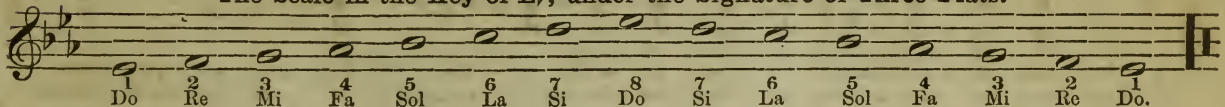
1. Hark! the sweet pi - a - no's sound, Join your voices all around; Let the lof - ty strain rebound, Joyful melo - dy;
2. From these mellow, tuneful throats, Liquid, clear, soul-stirring notes, Hark! the bursting chorus floats; Social symphony;
3. We the thrilling strains admire, Kindred sounds our souls inspire; Every breast is all on fire; Joyous ec - sta - cy!
4. Wake the mu - sic from the bowers, Let it mingle now with ours, Praise to Him, who gave these powers, Winged minstrelsy!



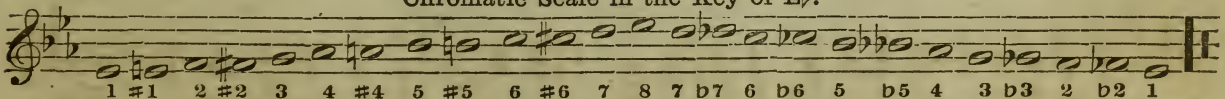
Opening wide his laughing eyes, Mirth no long-er wears disguise, Now the cheerful tones a-rise; Heartfelt har-mo - ny!
Sweetly soft, now high, now low, Dulcet sounds in concert flow; Eve-ry bo-som feels the glow; Rich di - ver - si - ty!
Now, a-gain, a loud-er lay; Ech-o shall the 'call o-bey, And her mimic voice convey Sweet va - ri - e - ty!
Raise the choral hymn on high, Music's richest powers apply; Let the notes as-cend the sky; Tuneful com-pa - ny!

LESSON TWENTY-FIVE.

The Scale in the Key of E \flat , under the Signature of Three Flats.



Chromatic Scale in the Key of E \flat .



Two flats, thus, ($\flat\flat$) constitute a DOUBLE FLAT; which, when before a note having previously been made flat, depresses the pitch of that note to the next available tone below what it otherwise would be.

The Minor Scale in the Key of C.

La Si Do Re Mi Fa Si La Si Fa Mi Re Do Si La.

EXERCISE 88.

EXERCISE 89.

EXERCISE 90.

A D I E U .

Moderato.

1. My school-com - pan - ions, love so well, a - dieu! Your sports with mine have
2. Thou place of my stud - ies, be - loved school-house, a - dieu! No more shall thy walls sweet
3. My teach - er, my friend, thou guide of my youth, a - dieu! Thy words of hope shall

oft combin'd To cheer the pro - gress of the mind; Ah! now one fond a - dieu! Ah! now one fond a - dieu!
 music prolong, As gladness of youth finds expression in song, To thee we bid adieu! To thee we bid a - dieu!
 mem - ory hold, Our love for thee shall ne'er grow old, Tho' now we sing a - dieu! Tho' now we sing a - dieu!

EXERCISE 91.

Exercise 91 consists of two staves of music. The first staff begins with a treble clef, a 3/2 time signature, and a key signature of two flats (B-flat and E-flat). The melody consists of quarter and eighth notes, with some rests. The second staff continues the melody, ending with a double bar line and repeat dots.

EXERCISE 92.

Exercise 92 is a single staff of music in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody is more complex, featuring eighth and sixteenth notes, and ends with a double bar line and repeat dots.

LESSON TWENTY - SIX.

The Scale in the Key of E, Signature of Four Sharps.

The major scale in the key of E is shown on a single staff with a treble clef and a key signature of four sharps (F#, C#, G#, D#). The notes are written as half notes. Below the staff, the notes are labeled with solfège syllables: Do, Re, Mi, Fa, Sol, La, Si, Do, Si, La, Sol, Fa, Mi, Re, Do.

The Chromatic Scale in the Key of E.

The chromatic scale in the key of E is shown on a single staff with a treble clef and a key signature of four sharps (F#, C#, G#, D#). The notes are written as half notes, including all natural and sharp forms of the notes. Below the staff, the notes are labeled with fingerings: 1 #1, 2 #2, 3, 4 #4, 5 #5, 6 #6, 7, 8, 7 b7, 6 b6, 5 b5, 4, 3 b3, 2 b2, 1.

The Minor Scale in the Key of C#.

The minor scale in the key of C# is shown on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The notes are written as half notes, including the natural form of the notes. The scale ends with a double bar line and repeat dots.

EXERCISE 93.

EXERCISE 94.

EXERCISE 95.

SWEET HOME.

Andante.

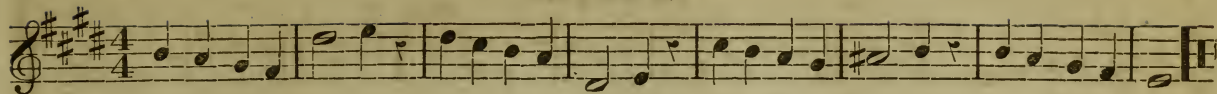
1. 'Mid pleasures and pal - a - ces though we may roam, Be it ev - er so humble there's no place like
 2. An ex - ile from home splendor daz - zles in vain; Oh give me my low - ly thatched cot - tage a -
 3. Re - turn - ing home o - ver bur den - ed with care, - The heart's dearest sol - ace I am sure to meet

home; A charm from the skies seems to hal - low us there, Which seek thro' the world is ne'er met with else-where;
 gain; The birds sing - ing gai - ly that come at my call, Give them peace of mind ev - er dear - er than all;
 there; The bliss I ex - perience when - ev - er I come; Makes no o - ther place seem to me like sweet home;

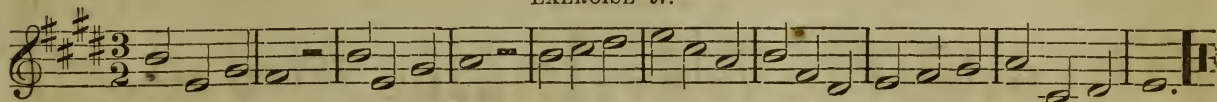
Cho.

Home, home, sweet, sweet home, Be it ev - - er so hum - ble, there's no place like home.

EXERCISE 96.

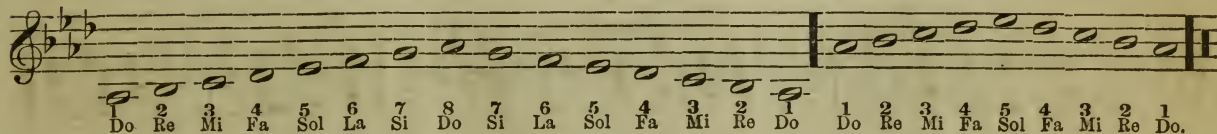


EXERCISE 97.

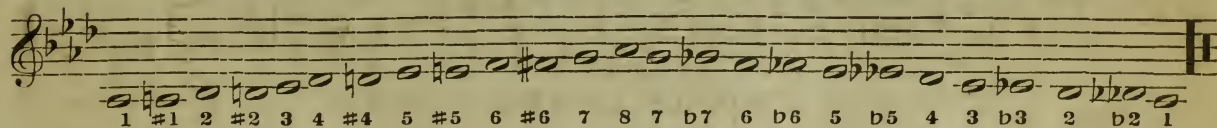


LESSON TWENTY - SEVEN.

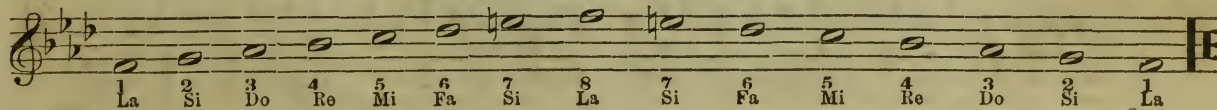
The Scale in the Key of $A\flat$, under the Signature of Four Flats.



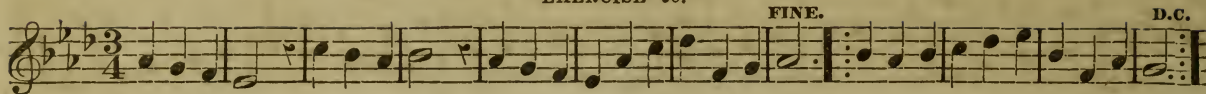
The Chromatic Scale in the Key of $A\flat$.



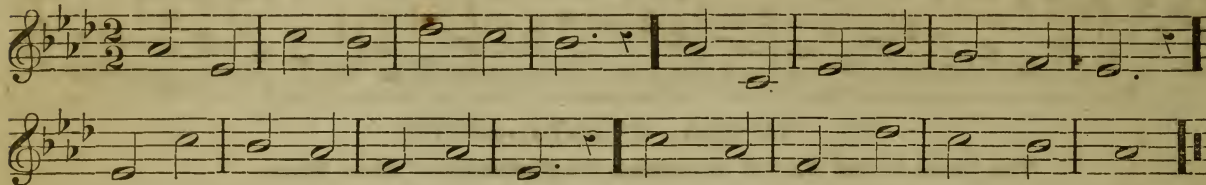
The Minor Scale in the Key of F.



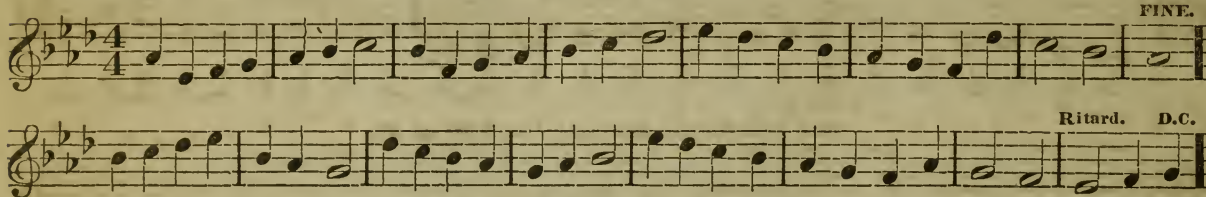
EXERCISE 98.



EXERCISE 99.

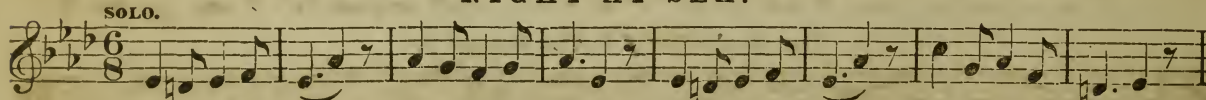


EXERCISE 100.

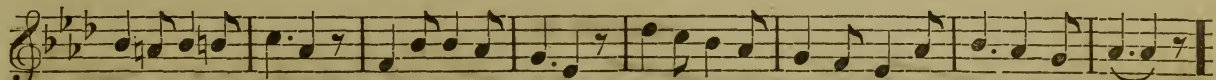


EXERCISE 101.

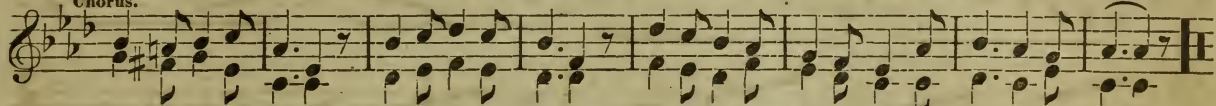
NIGHT AT SEA.



1. Night sinks on the wave, Hollow gusts are sighing, Sea-birds in their cave, Thro' the gloom are fly - ing ;
 2. Stars look o'er the sea, Few, and sad, and shrouded, Faith our light must be, When all else is cloud-ed—



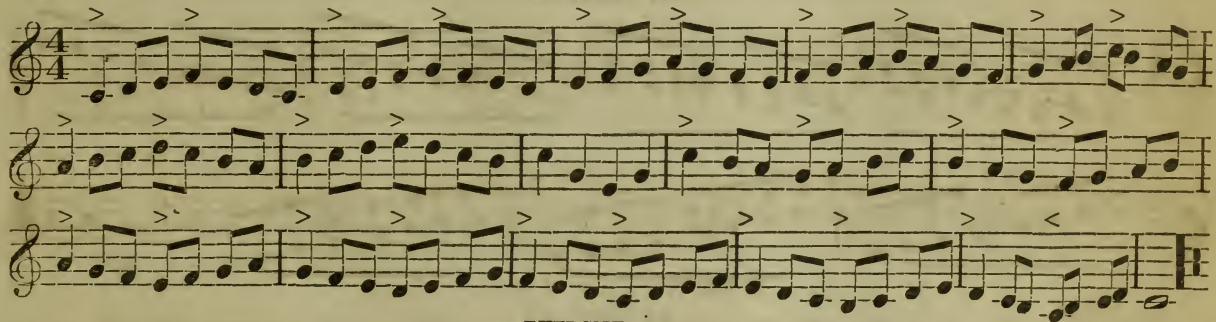
Oh, should storms come sweeping, Thou in heav'n unsleeping, O'er thy children vig-il keep-ing, Hear, hear and save;
 Thou whose voice came thrilling, Wind and billow still-ing, Speak once more, our prayer fulfilling Prayer dwells with Thee;



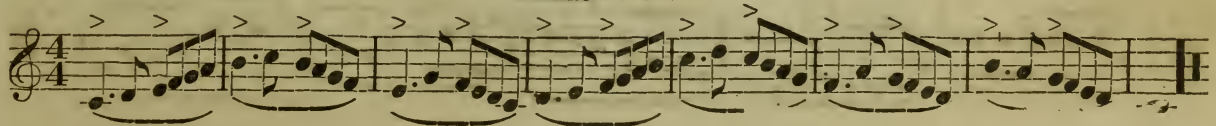
Oh, should storms come sweeping; Thou in heav'n un-sleeping, O'er thy children vig-il keep-ing, Hear, hear and save.
 Thou whose voice came thrilling, Wind and billow still-ing, Speak once more our prayer fulfilling, Prayer dwells with Thee.

GENERAL PRACTICE.

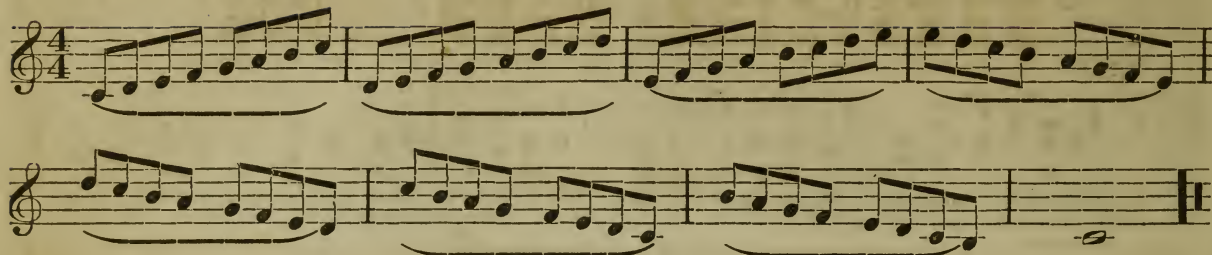
EXERCISE 102.



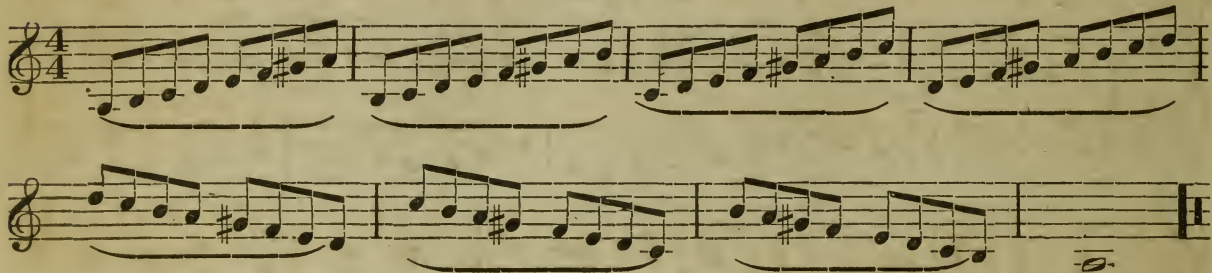
EXERCISE 103.



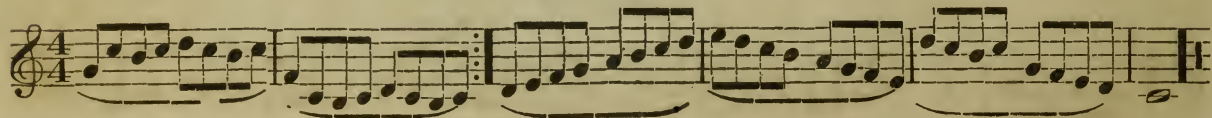
EXERCISE 104.



EXERCISE 105.



EXERCISE 106.



EXCELSIOR SONG BOOK.

A GOOD NAME.

Moderato.

1. Chil-dren, choose it, Don't re - fuse it, 'Tis a pre - cious di - a - dem;
2. Love and cher - ish, Keep and nour - ish, 'Tis more pre - cious far than gold;

The first system of music is written in a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The melody is in the treble clef, and the bass clef provides a simple accompaniment. There are two verses of lyrics written below the staff.

High - ly prize it, Don't des - pise it, You will need it when you're men.
Watch and guard it, Don't dis - card it, You will need it when you're old.

The second system of music continues the melody and accompaniment from the first system. It also features two verses of lyrics written below the staff.

SOCIAL PLEASURES.

f Schz. *p* *f*

1. What de-light, what joy re-bounds From our mu-sic - la - den breast, When the mer-ry glee resounds,
 2. What de-light, what pleasure 'tis, When the hours re - turn to us, Bear-ing joys like ours to - day,
 3. True de-light unmarred by care, Sure-ly is their right-ful share, Who with mu-sic ban - ish strife,

p *f* *p* *f*

When the mer-ry glee resounds; In the clear and bright sunshine, Through the wood and in the vale,
 Bear-ing joys like ours to - day; Youthful mirth and youthful might, In your joys by day or night,
 Who with mu-sic ban - ish strife; Heart on heart and hand in hand, Let us be a mer-ry band,

Cres. *pp*

Does it gai-ly e - cho round, Does it gai-ly e - cho round. Tra, tra, tra, tra
 Bend to mu - sic's pleasing sway, Bend to mu - sic's pleas-ing sway. Tra, tra, tra, tra
 Mu - sic is the soul of life, Mu - sic is the soul of life.

la la la la la la la la la la Tra la la la la la la la la la la
 la la la la la la la la la la Tra la la la la la la la la la la

Cres. *Cres.*

tra la la la la la tra la la la la la tra la la la la la la la la la la
 tra la la la la la tra la la la la la tra la la la la la la la la la la

NO, DO NOT HURT A LITTLE BOY.

Moderato.

1. No, do not hurt a lit-tle boy, Be-cause he's less than you; If stronger, than your strength employ, Some benefit to do.
 2. Be his pro-TECT-or and his friend, To help him in dis-tress, Teach him what's faulty to a-mend; Such efforts God will bless.
 3. But nev-er make it sport to tease, Or set two lads to fight, For, Prov-i-dence such acts as these Will in some way re-quite.

YOUNG AND HAPPY.

1. Young and hap-py while thou art, Not a fur-row on thy brow, Not a sor-row
2. As the first-fruits of the year, Should be of-fered to the Lord, So the first-fruits

FINE.

in thy heart, Seek the Lord thy Mak-er now. In its fresh-ness bring the flower,
of the heart, On his al-tar should be poured. Thus the bless-ing from a-bove,

Ritard. D.C.

While the dew up-on it lies, In the cool and cloudless hour, Of the morning sac-ri-fice.
On life's bar-vest shall be given, Sown in tears, per-haps on earth, Reaped in joy-ful-ness in heaven.

Moderato.

1. Bright-ly shine the gems of In - dia, And the yel - low gold is bright; Sparkling is the
 2. Learning gains what gold can nev - er, Vir - tue's pur - er than the pearl, And man's gen - ius

dia - mond's lus - tre, And the pearl is pure - ly white; But more pre - cious, brighter jew - els,
 flash - es brighter Than the diamond of an earl; For - tune gives to few her fa - vors;

Ritard.

Than in dis - tant climes we find, Far more wor - thy of our keep - ing, Are the jew - els of the mind.
 But our brows we all may bind, If we la - bor well and tru - ly, With the jew - els of the mind.

COME TO OUR TRYSTING PLACE.

Vivace.

1. Come a - way, come a - way to our tryst-ing place; Let us miss not a sin - gle hap-py face; For the
2. By the toils we have borne, and the tasks we've learn'd, We a place in each other's hearts have earn'd; Is there

wes - ter - ly beams of the gold - en sun, Smile friend-ly on our work well done.
lux - u - ry like to the glow of youth, Where hearts are bound by love of truth;

O! a band of the trust - i - est friends are we, And there's more than mere mirth underneath our glee; So
Let us love, let us live with a gener-ous aim, And the ways of the world shall not make us tame; So

round and round and round, While shouts and songs, re - sound, re - sound.

LET US LOVE ONE ANOTHER.

Andante.

FINE.

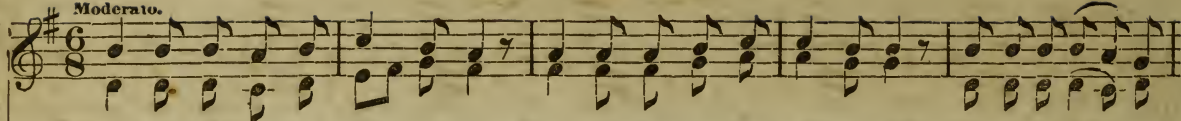
1. Let us love one an-oth - er! Not long may we stay, In this bleak world of mourning, Some droop while 'tis day, }
 Others fade in the noon, And few lin - ger till eve; Oh there breaks not a heart, But leaves some one to grieve; }
 Then oh, tho' the hopes that we nourish de - cay, Let us love one an - oth - er, As long as we stay. }
 2. Then let's love one an - oth - er! Midst sorrow the worst, Un - al - tered and fond, as we loved at the first; }
 Tho' the false wing of pleasure, May change and forsake, And the bright urn of wealth into par - ti - cles break; }
 And re - main with us yet, Tho' all else pass a - way, Then let's love one an - oth - er, As long as we stay. }

D.C.

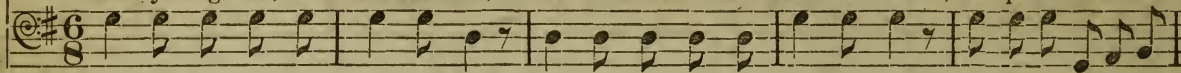
The fond - est, the pur - est, the tru - est, - that met, Have still found the need, To for - give and for - get ;
 There are some sweet af - fec - tions that wealth can - not buy, That cling but still clos - er, When sorrows draw nigh.

THE WATCHMAN.

Moderato.



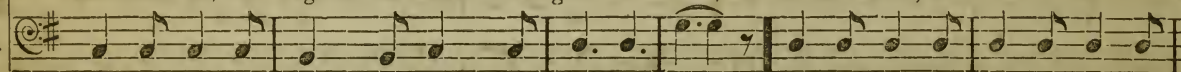
1. Hark! ye neighbors, and hear me tell,	TEN now strikes from the loud church bell ;	TEN are the holy com -
2. Hark! ye neighbors, and hear me tell,	ELEVEN sounds from the loud church bell ;	ELEVEN apostles of
3. Hark! ye neighbors, and hear me tell,	TWELVE resounds from the loud church bell ;	TWELVE disciples to
4. Hark! ye neighbors, and hear me tell,	ONE has pealed from the loud church bell ;	ONE God a - bove is
5. Hark! ye neighbors, and hear me tell,	TWO now sounds from the loud church bell ;	TWO paths before man -



Fine.



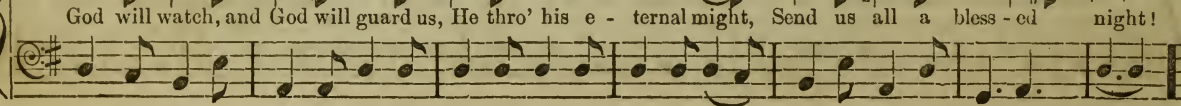
mandments giv'n, To man be - low, from God in heaven ;	Hu-man watch from harm can't ward us,
ho - ly mind, The gos - pel taught for all man - kind ;	Hu-man watch, &c.
Je - sus came, Who were de - spised for their Saviour's name ;	Hu-man watch, &c.
Lord in - deed, Who bears us up in hours of need ;	Hu-man watch, &c.
kind are free, Ye neigh - bors choose the good for thee ;	Hu-man watch, &c.



D.C.



God will watch, and God will guard us, He thro' his e - ternal night,	Send us all a bless - ed night!
---	---------------------------------



WELCOME MAY.

SOLO.
Moderato.

Coro.

1. Wel-come, May, the rob - ins sing, On the bough, or on the wing, Wel-come, welcome May,
 2. Now the fragrant earth re-vives, With a birth of bloom it strives, All to wel-come May;
 3. Heart! fail not to join the choir, Breathings of the spring in - spire, To sa - lute the May;

Solo.

And the vio - let from its cup, Sends its grate - ful in - cence up, To the gold - en day,
 All a - round the leaves are green, Eve - ry day the sky se - rene, And the breez - es say,
 With thy vo - cal grat - i - tude, Swell that bur - then from the wood, That ex - ult - ing lay,

To the wel - come May,	To the gold - en day,.....	To the wel - come May.
Wel - come, welcome May,	And the breez - es say,.....	Welcome, wel - come May.
Wel - come, welcome May,	That ex - ult - ing lay,....	Welcome, wel - come May.

OUR FLAG IS THERE.

Moderato.

1. Our flag is there, Our flag is there, We'll hail it with three loud huzzahs, Our flag is there! Our
 2. That flag has stood the bat-tle's roar, With foemen stout, with foemen brave; Strong hands have strove that

flag is there, Behold the glorious stripes and stars. Stout hearts have fought for that bright flag, Strong hands sustain'd it
 flag to lower, And found a speedy watery grave! That flag is known on every shore, The standard of a

mast-head high, And Oh! to see how proud it waves, Brings tears of joy in every eye:
 gal-lant band, A-like unstain'd in peace or war, It floats o'er freedom's happy land;

Our flag is there, Our flag is there, We'll hail it with three loud huz - zabs, Our
 Our flag is there, Our flag is there, We'll hail it, &c.

flag is there, our flag is there, Be - hold the glo - rious stripes and stars!

A FABLE.

Allegretto.

1. "Will you walk in - to my par - lor?" said a spi - der to a fly, "'Tis the pret - tiest lit - tle
2. "Will you grant me one sweet kiss?" said the spi - der to the fly, "To taste your lips so
3. "For the last time now I ask you,—"Will you walk in, Mis - ter Fly?" "I'll be shot if I do
4. Now all young men take warn - ing by this fool - ish lit - tle fly; For a spi - der's web is

A FABLE. Concluded.

par - lor that ev - er you did spy; You have on - ly got to pop your head with - in the
 charming, I've a cu - ri - os - i - ty; But if perchance our lips should meet, a bet I'd
 walk in; I'm off, so now good by." Then up he springs, but both his wings in the web caught
 pleasure, To catch you it will try; And, although you may think that cau - tion is a

door, You'll see so ma - ny cu - ri - ous things, you nev - er saw be - fore! Will you walk in, will you
 lay, Of ten to one, you would not wish to let them come a - way! Will you walk in, &c.
 fast; The spi - der laugh'd, "Ha, ha! my boy, I've caught you safe at last! Will you walk out, will you
 bore, You're lost if you stand par - ley - ing out - side of pleasure's door, "Will you keep out, will you

walk in, Mis - ter fly? Will you walk in, Mis - ter fly? Will you walk out, Mis - ter fly?"
 walk out, Mis - ter fly? Will you walk out, Mis - ter fly? Will you walk out, Mis - ter fly?"
 keep out, Mis - ter fly? Will you keep out, Mis - ter fly? Will you keep out, Mis - ter fly?"

KEEP TO THE RIGHT.

77

Allegretto.

1. "Keep to the right," the law di - rects, And such is the rule of the road ; Keep to the right who
 2. Keep to the right, with - in, with - out, With stranger and kin - dred, and friend, Keep to the right, you

e'er ex - pects Se - cure - ly to car - ry life's load ; Keep to the right with God and his word, Nor
 ne'er need doubt, That all will be well in the end ; Keep to the right what - ev - er you do, Nor

wan - der tho' fol - ly al - lure ! Keep to the right, nor e'er be turned From truth, the holy and pure.
 claim but your own on the way, Keep to the right and hold the true, From morn, to close of life's day.

HARK! 'TIS THE MOORISH EVENING DRUM.

Moderato.

1. Hark! 'tis the Moorish Eve-ning Drum, From yon-der lof-ty Tow'r; Its light and joyous tones now come, With the
 2. Gai-ly and now the mar-tial Band, Are wend-ing on their way; As round the lof-ty rampart walls The

mer-ry sun - set hour; The fad-ing smile of part-ing day, Now lin-gers in the west, The
 live-ly March they play, Their Lan-ces now are glitt-'ring bright, Their Ban-ners float a - bove, The

gen - tle breeze has died a - way, The waves are lull'd to rest, The waves are lull'd to
 Moon now sheds the wel - come light, O'er foun - tain and o'er grove; O'er foun-tain and o'er

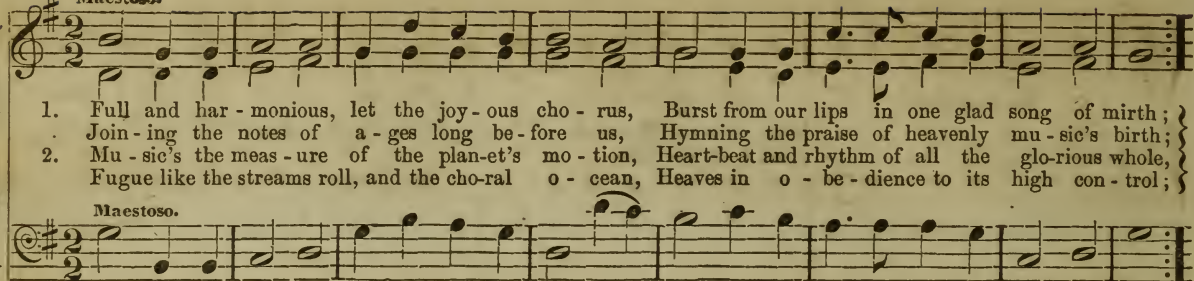
rest, Hark! 'tis the Moor-ish Eve-ning Drum, From yon-der lof - ty tow'r, Its
grove; Hark! 'tis the, &c.

light and joy - ous tones now come, With mer-ry sun - set hour, With mer - ry sun - set hour.

SAVIOUR AND DEAREST FRIEND.

1. Saviour and dearest friend, Who dying groaned for..... me, Thoughtless of self, all weakness do I bend At tho't of thee.
2. Bowing unto the storm That beats upon my head, I see thy pitying, perfect-fashioned form Suffering in - stead. A - - men.
3. Thine is the heart thus bought; I cannot call it..... mine; Perish ambition! be each hope, each tho't, Henceforth divine!

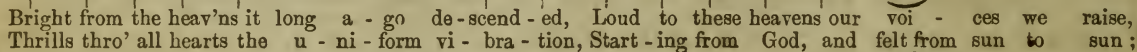
Maestoso.



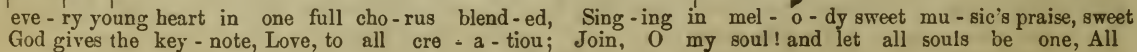
1. Full and har - monious, let the joy - ous cho - rus, Burst from our lips in one glad song of mirth ;
 Join - ing the notes of a - ges long be - fore us, Hymning the praise of heavenly mu - sic's birth ;

2. Mu - sic's the meas - ure of the plan - et's mo - tion, Heart - beat and rhythm of all the glo - rious whole,
 Fugue like the streams roll, and the cho - ral o - cean, Heaves in o - be - dience to its high con - trol ;

Maestoso.



Bright from the heav'ns it long a - go de - scend - ed, Loud to these heavens our voi - ces we raise,
 Thrills thro' all hearts the u - ni - form vi - bra - tion, Start - ing from God, and felt from sun to sun ;



eve - ry young heart in one full cho - rus blend - ed, Sing - ing in mel - o - dy sweet mu - sic's praise, sweet
 God gives the key - note, Love, to all cre - a - tiou ; Join, O my soul ! and let all souls be one, All

mu - sic's praise, sweet mu - sic's praise, sweet mu - sic's praise, sweet mu - sic's praise.
souls be one, all souls be one, all souls be one, all souls be one.

OH SEE THE LOVELY, GOLDEN SUN.

Moderato.

1. Oh see the love - ly, gold - en sun, His high, his heaven - ly path - way run, sky;
2. A sea of fire, he sails on high, Sheds light and warmth on earth and sky;
3. Then day by day, a - gain he'll rise, And walk in - glo - ry thro' the skies,

What bids him leave so fresh and bright, His east - ern throne of morn - ing light.
And nev - er tires, nor sinks to rest, Till filled with joy is eve - ry breast.
From morn till night, from shore to shore, He'll rise to bless, till Time is o'er.

HILL AND VALLEY.*

Moderato.

1. I love the hill, Said mer-ry Will, For there, up-on the snow, I take my sled, And slide a-
 2. I love the valley, Said gen-tle Sal-ly, For there the li - ly grows, And there the rushes, And el-der

head, As fast as I can go; I love the hill, Said mer-ry Will, For
 bushes, And there the riv-er flows; I love the hill, Said mer-ry Will, For

there up-on the snow, I take my sled, And slide a-head, As fast as I can go.
 there up-on the snow, I take my sled, And slide a-head, As fast as I can go.

* Words by permission, from "My Little Geography," published by Lindsay & Blakiston, Philadelphia.

WHO WOULD BE A MINSTREL?

Moderato.

1. Who would be a min - strel gay? Weaving songs the live - long day? Songs the wea - ry
 2. Grant me but the min - strel's verse, And my life shall still re - hearse Glimps-es that do

heart to cheer, Songs to child-hood dear; O! be - calm'd is this dull world,
 flash on me, Of man's har - mo - ny! O! the sense of life is deep,

And the spir - it's sails are furl'd, Till some breeze of song shall wake, On life's slug-gish lake.
 Drugg'd with world-li - ness we sleep: Heavenly song! thro' thee is given, Sure fore-taste of heaven!

MORNING SONG.

Non a Presto.

1. Hear the mer - ry school bell ringing, Lay a - side all sport and play, For it calls us to our
 2. Let us give to eve - ry les - son, All the pow - ers we pos - sess; And be true and faith - ful
 3. May no harsh word mar the pleas - ure Of the day we now be - gin; But may peace and love u -

du - ties, To the la - bors of the day; Let no thoughts of fun or fro - lic, Nor of
 ev - er, As we on and up - ward press. Let us la - bor for the fu - ture, For the
 nite us, And pre - serve us free from sin - From the sin of e - vil speak - ing, From the

bat and ball or kite, Cross the threshold of that tem - ple, Where we dwell in wis - dom's light.
 heart as well as mind; Then suc - cess shall crown our ef - ferts, And true wis - dom we shall find.
 sin of e - vil deeds; Let us la - bor true and zeal - ous, For life's day so quick - ly speeds.

CLOSING SONG.

85

Spiritoso.

1. Hur - rah, for the play-ground ! Our la - bors are o'er ; Hur - rah, for the
 2. Hur - rah, for the play-ground ! For du - ty well done, Makes play the more
 3. Hur - rah, for the play-ground ! Hur - rah for a time ! Till rest - ed and

Com - mon ! There's fro - lic in store. Our les - sons are fin - ished, Our
 pleas - ant, And sweet - ens the fun. With noth - ing of sor - row, With
 glad - dened, We hear the bell chime, That calls us to stu - dy, To

tasks are all done ; Hur - rah for the play-ground ! Hur - rah for some fun !
 noth - ing of fear, We'll join in the rev - el, And leave our cares here.
 la - bor and care ; Hur - rah for the play-ground ! Its pleas - ures to share.

THE BLACK CLOUDS ROLL.

Maestoso.

1. The black clouds roll a - sun - der! Re - treats the mut - t'ring thunder! Now, their flee - cy
 2. So pas - sion's storm was low'ring; But love was o - ver - pow'ring. Now, an inward

forms be - tween, Pours the moon her sil - v'ry sheen; And the sweet, chaste stars a - bove Look down with eyes of love.
 gush of peace, Bids the rest - less dis - cord cease: Softest light of pure de - sires, Where flash'd red pas - sion's fires.

FLOAT AWAY.

Allegretto.

1. Float a - way, Float a - way, O'er land and o'er sea! Dark clouds stay not hither, We wait for fair weather;
 2. Fare ye well! Fare ye well! My books and my play; Of all I am wea - ry, The birds warble near me;
 3. Float a - long! Float a - long! Ye white snowy throng; No long - er ye hov - er, The green meadows o - ver,
 4. Oh the May, Oh the May, The glad month for me; The birds and the flowers, The bright falling showers.

Float a - way, Float a - way, O'er land and o'er sea, Float a - way, Float a - way, O'er land and o'er sea.
 I'm a - way, I'm a - way, On wings of the May, I'm a - way, I'm a - way, On wings of the May.
 To the sea, To the sea, Oh has - ten a - way, To the sea, To the sea, Oh has - ten a - way.
 I'm a - way, I'm a - way, On wings of the May, I'm a - way, I'm a - way, On wings of the May.

GOLDEN OCTOBER.

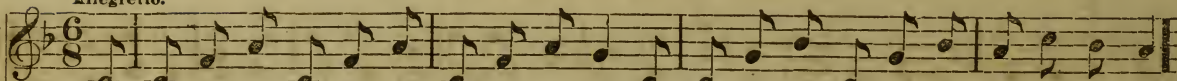
Moderato.

1. What shouts from the mountain! away, boys, away! We'll join our gay comrades this blithe au-tumn day; The
2. This sunshine is sweeter, these skies look more blue, Since frosts have suc-ceed-ed the soft sum-mer dew; The
3. Then climb on, brave comrades! our tramp must not stop, Till ring out our songs from the old mountain's top; And

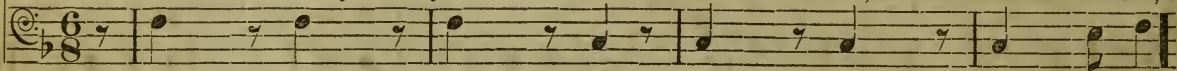
leaves all are fall - ing, so yel - low and sere, Yet gold - en Oc - to - ber's the crown of the year.
 winds whist - le wild - ly, and laugh thro' the wood, This bra - ces the limbs, boys, and stirs up the blood!
 fare - well to sun - mer! her light leaves the earth In beau - ty that's pledge of a new sum - mer's birth.

AWAY OVER MOUNTAIN.

Allegretto.



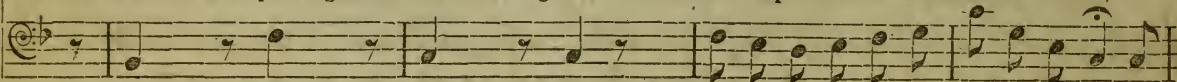
1. A - way o - ver mountain, a - way o - ver plain! Va - ca - tion has come, with its pleasures a - gain;
2. We've sought your approv - al with hear - ty good will, We "old ones," have spoken, we young ones sat still,
3. Where clus - ter - ing grapes hang pur - ple, we know, The pastures and woods where the ripe ber - ries grow,
4. Dear com - rades, farewell! ye who join us no more, Think life is a school, and till term - time is o'er,



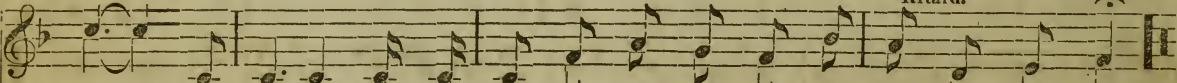
Coro.



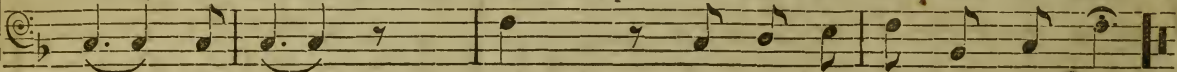
Where light steps are bounding and young hearts are gay, To the fun and the frolic a - way boys, a - way! A -
 But now 'tis all o - ver, we're off to our play, Nor will think of a school - book for three weeks to - day; A -
 The broad trees we'll climb where the sunny fruits rest, And bring down their stores for the lips we love best, Love
 Oh! meet un - re - pin - ing each task that is given, Till our time of pro - ba - tion is ended in heaven, In



Ritard.



- - way, a - way! To the fun and the frolic a - way boys, a way.
 - - way, a - way! Nor will think of a school - book for three weeks to - day.
 best, love best! And bring down their stores for the lips we love best.
 heaven, in heaven! Till our time of pro - ba - tion is end - ed in heaven.



Allegretto.

<p>1. Far o'er o - cean's sparkling foam, 2. By our pat - riot sires at first, 3. While our ho - ry mountains stand,</p>	<p>Here sweet Freedom sought her home ; Was our fledg - ling ea - gle nurs't ; Silent watch - towers round the land ;</p>	<p>Joy - ful rest - ed on the Now, up - soaring bold and While our might - y riv - ers</p>
--	---	--

<p>shore, high, flow,</p>	<p>Bid - ding ex - iles roam no more ; His daring flight seeks ev' - ry sky ; Bearing plen - ty as they go ;</p>	<p>Hail ! O hail to thee, Land of lib - er - ty ! On his pin - ion free Light and lib - er - ty ! May our coun - try be Blest with lib - er - ty !</p>
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<p>On - ward, as the Till, as onward On - ward, as the</p>	<p>a - ges roll, Spread thy sway, a - ges roll, Spread thy sway, a - ges roll, Spread thy sway,</p>	<p>Spread thy sway from pole to pole. Spread thy sway from pole to pole. Spread thy sway from pole to pole.</p>
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THE BRAVE OLD OAK.

Maestoso.

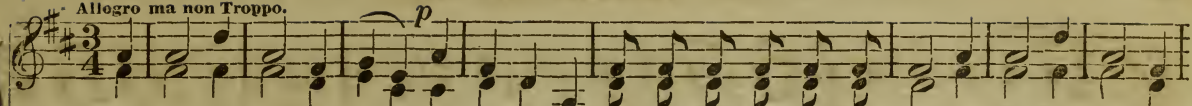
1. A song of the oak, the brave old oak, Who hath ruled in the greenwood long, } There is fear in his frown, When the
Here's health and renown to his broad green crown, And his fifty arms so strong! }
2. He saw the rare times, when, the Christmas chimes Were a merry sound to hear, } And all the day, To the
And the 'Squire's wide hall, and the cottage small, Were full of old English cheer; }

sun goes down, And the fire in the west fades out, And he showeth his might on a wild midnight, When storms thro' his branches shout; Then
rebeck gay, There frolicked the blithesome swains; They are gone, they are dead, in the church-yard laid; But the tree— he still re-mains; Then

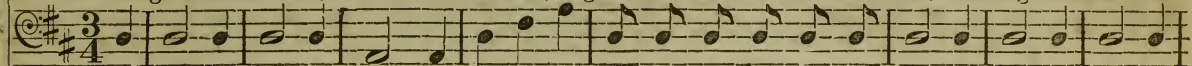
sing to the oak, the brave old oak, Who hath ruled in this land so long, And still flourish he, a hale green tree, When a hundred years are gone.
sing to the oak, &c.

THE STUDENT'S SONG.

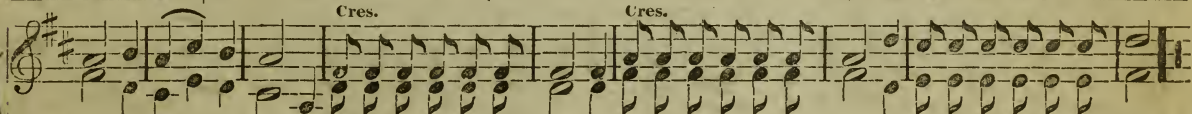
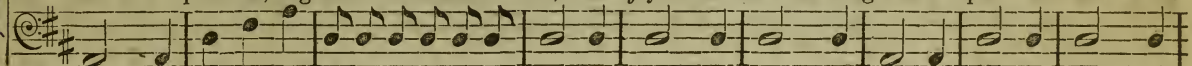
Allegro ma non Troppo.



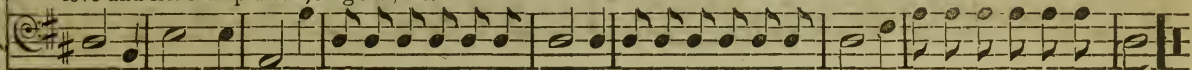
1. Now blithe the song, a mer - ry greeting, Sing tral la la la la la la ; The notes in - spir - ing
2. 'Tis well for thought to find a sea - son, Sing tral la la la la la la ; For think - ing al - ways
3. And if the day we give to la - bor, Sing tral la la la la la la ; The evening's due to
4. Though care will come, or trib - u - la - tion, Sing tral la la la la la la ; We'll sigh not in th' an



joy re - peat - ing, Sing tral la la la la la la ; Let mirth to wis - dom trib - ute pay, But yet be
 there's no rea - son, Sing tral la la la la la la ; We gath - er knowledge from the past, To make life
 friend and neighbor, Sing tral la la la la la la ; When na - ture need - ful rest de - signed, To strength - en
 tic - i - pa - tion, Sing tral la la la la la la ; For joy will soon each grief dis - pel From hearts where



merry when you may, Sing tral la la la la la la la. Sing tral la la la la la la, Sing tral la la la la la la.
 hap - py while it lasts, Sing tral, &c.
 body and the mind, Sing tral, &c.
 love and friendship dwell, Sing tral, &c.



HARK! THOSE MINGLED SOUNDS. (FOR FOURTH OF JULY.)

Ma estoso.

1. Hark! those mingled sounds Proclaim our Ju - bi - lec, Ju - bi - lec; Echoing peals around Roll o - ver
 2. High and ho - ly trust! But have we kept the pledge? kept the pledge? Doth the red sword rust? Or do we

land and sea, land and sea. Sires to sons re - late The tale of Freedom's birth, Free dom's birth;
 what its edge? what its edge? Does the flag of peace Still o'er us float un - furl'd? Float unfurl'd?

How a new-born State gave hope to earth. 'Twas a no - ble thought In - spired that pa - triot band,
 Shall foul dis - cord cease To vex the world? Wo be - tide our State, If flushed with vic - to - ry,

pa-triot band; Man-ful-ly they wrought, And in deep wis-dom plann'd, wis-dom plann'd, Here to 'stab-lish
vic-to-ry, Em-pire looks more great Than truth and eq-ui-ty; eq-ui-ty; Love of man in -

well The home of lib-er-ty, lib-er-ty; When sons of God should dwell In peace and u-ni-ty, In
spires The peo-ple truly great, tru-ly great, Whom lust of con-quest fires, Shall meet old empire's fate, Shall

peace and u-ni-ty; When sons of God should dwell In peace and u-ni-ty, and u-ni-ty.
meet old em-pire's fate, Whom lust of con-quest fires, Shall meet old em-pire's fate, old em-pire's fate.

SONG OF FRIENDSHIP.

Andante.

Come, sing the song we love so well, The song to Friend-ship dear; For, while we sing, we all do feel That

we are doubly here. To Friendship then our voi - ces raise, Be that our sa - cred word: As

blend our voi - ces in this song, So let our souls ac - cord! Then here's a health to those we love! First,

Coro.

those who round us are ; But let the bur-den ev - er be, The health of friends a - far ! Oh ! let the bur-den

ev - er be,— The health of friends a - far ? Of friends, of friends, The health, the health of friends a - far ? The

health, the health, the health, the health of friends afar ; of friends afar ? of friends a - far ? The health of friends afar ?

OH! COME, COME AWAY.

Allegro.

1. O! come, come a - way from la - bor now re - pos - ing, Let bus - y care a -
 2. From toil and the cares on which the day is clos - ing, The hour of eve brings
 3. While sweet Phi - lo - mel the wea - ry trav - eler cheer - ing, With eve - ning songs her
 4. The bright day is gone; the moon and stars ap - pear - ing, With sil - ver light il -

while for - bear, Oh! come, come a - way. Come, come our so - cial joys re - new, And
 sweet re - prieve, Oh! come, come a - way. Oh! come, where love will smile on thee, And
 note pro - longs, Oh! come, come a - way. In an - swering songs of sym - pa - thy, We'll
 lume the night, Oh! come, come a - way. Come, join your pray'rs with ours, ad - dress Kind

there, where Trust and Friendship grew, Let true hearts wel - come you. Oh! come, come a - way.
 round its hearth will gladness be, And time fly mer - ri - ly. Oh! come, come a - way.
 sing, in tune - ful har - mo - ny, Of Hope, Joy, Lib - er - ty. Oh! come, come a - way.
 Heaven, our peaceful home to bless With Health, Hope, Hap - pi - ness. Oh! come, come a - way.

THE FARMER.

Allegro.

1. The sun steals o'er the mountain's brow, The mist be - fore him fly - ing, I'll then abroad as

Fine.

soon as they, My way with song be - guil - ing; The flowers their joyous greeting nod, The breeze responds so

D.C.

gai - ly, And in my free and glo - rious life, My heart re - joic - es dai - ly.

Allegretto.

1. JOHN NOTT, he lived on Lud-gate hill, ('Twas there his trade be - gan, ...) And, as he kept a

liv - e - ry, Was thought a sta - ble man, .. Paper, and pens, and ink he sold, And tho' the times might

va - ry, Thro' prudence, in his lit - tle shop, He still kept sta - tion - a - ry, He still kept station-

CHORUS.

a - ry. JOHN NOTT, why not, Why not, JOHN NOTT, Why not, why not, JOHN NOTT...

2

He was NOTT tall,—he was not short ;
 He was NOTT dark—nor fair ;
 He was NOTT fat,—he was not lean,
 Yet NOTT was very spare ;
 His *gross* amount was very large,
 And people said indeed,
 Although JOHN NOTT did bear much weight,
 He always was *in—kneed*.
 He always was *in—kneed*. CHORUS.

3

JOHN NOTT, he dearly loved Miss Twist,
 So did *untwist* his love,
 And vowed although a milliner,
 Her *cap—tive* he would prove ;
 But she was *cap—tious*, and a flirt,
 And made JOHN NOTT her sport,
 For as she could love no man *Long*,
 She quickly cut NOTT *short*,
 She quickly cut NOTT *short* ; CHORUS.

4

JOHN NOTT declared he was *undone*,
 (And so he wrote her word,)
 For a connubial NOTT he hoped
 To prove, with her *ac—cord* ;
 Miss Twist, you're *twined* around my heart,
 Whate'er may be my lot,
 Though we're not *joined* yet, we're a—*part*,
 Adieu, forget me NOTT,
 Adieu, forget me NOTT. CHORUS.

5

JOHN NOTT resolved to put an end
 To all his mortal battles,
 And having none with him to *chat*,
 He sold off all his *chattels* ;
 And so, forlorn, his home he sought,
 And tied a little *knot* ;
 Twist broke his heart, and *twine* his neck,
 And poor JOHN NOTT, was not,
 And poor JOHN NOTT, was not. CHORUS.

Moderato.

1. From the Pine of the North, to the Southern Savanna, From these dark sounding shores to the bright Western tide, How glo - rious the sweep of the Star-Spangled Ban - ner, How vast thy do - min ion, Oh land of our pride.

2

It is not thy mountains in grandeur uprearing,
 Their cloud-covered summits unshattered by time;
 It is not thy rivers and broad lakes appearing,
 Like inland Atlantics, that make thee sublime.

3

'Tis the spirit that breathes from each verdure-clothed valley,
 And "LIBERTY" shouts on the cold winter's blast,
 'Tis the hearts that around at that watchword will rally,
 And for Freedom will stand, or will perish at last.

4

That Freedom the fathers from heaven receiving,
 Preserved unpolluted by Tyranny's breath,
 And bequeathed to their children the birthright believing
 It hallowed the morn by their lives and their death.

5

While the sun pours his bright beams on flower and fountain,
 While the breeze sweeps in gladness o'er land and o'er sea,
 While the dew falls in silence on valley and mountain,
 May happiness dwell in the homes of the free.

YANKEE DOODLE.

Moderato.

1. Once on a time old John-ny Bull, Flew in a raging fu - ry, And said that Jon - a - -
 2. Then down he sate in bur - ly state, And blus - ter'd like a grandee, And in de - ris - ion
 3. John sent the tea from o'er the sea, With hea - vy du - ties rat - ed; But whether hy - son

- than should have No tri - als, sir, by ju - ry: Nor e - lec - tions should be held A -
 made a tune Call'd "Yan-kee doo - dle dan - dy." "Yan-kee doo - dle,"—these are facts—
 or bo - hea, I nev - er heard it stat - ed. Jon - a - - than to pout be - gan—He

- - - cross the bri - ny wa - ters: "And now," said he, "I'll tax the tea Of all his sons and daughters."
 "Yan - kee doo - dle dan - dy: My son of wax, your tea I'll tax— Yan-kee doo - dle dan - dy."
 laid a strong em - bar - go— "I'll drink no tea, by Jove!" so he Threw o - ver-board the car - go.

LOVE OF COUNTRY.

Allegro Maestoso.

1. Oh! who would leave his na - tive land, And break the ties a - round us? Our own fair hills shall
 2. As time, that brings each passing scene, Shall bear its pain or pleas - ure, Our thoughts of hills so

FINE.

still com-mand The love that gent-ly bound us. Where'er we roam, where'er we go, Our
 fair and green, In com - ing years we'll treas - ure. And thus, though pain or pleas-ure rise, Till

D.C.

thoughts shall cherish dear - ly, The ear - ly hopes that firm-er grew, In hearts that love sin - cere - ly.
 life's best ties have end - ed, The feel - ing we so dear-ly prize, Shall ev - er be de - fend - ed.

Allegretto.

1. Gaily our boat glides o'er the sea, And light the oar we ply,.... Mer-ri-ly ring our songs so gay, As
 2. Here on the billows as we go, A-way from care and strife; Health is in store for us we know, Oh
 3. Bend to the oar, nor fear the storm, A-way, a-way we glide, Mer-ri-ly sing, nor sit for-lorn, As

Chorus.

sea-birds round us fly:..... Tral la la la la la la, Mer-ri-ly row a-
 who would flee this life,..... Tral la la la la la la, Mer-ri-ly row a-
 glides the homeward train; Tral la la la la la la, Mer-ri-ly row a-

- long, a-long, Tral la la la la la la, Mer-ri-ly-row a--long.

COME TO SCHOOL.

Allegro.

1. Come a - way! Come a - way! Come a - way to the school; Come a - way! Come a - way!
 2. Come a - way! Come a - way! Come a - way to the school; Come a - way! Come a - way!

Come a - way to the school; Come a - way tru - ants, Come a - way i - dlers, Come to the school;
 Come a - way to the school; Come a - way tru - ants, Come a - way i - dlers, Come to the school;

Fine.

Come a - way tru - ants, Come a - way i - dlers, Come to the school; Broth - ers, Sis - ters, Schoolmates all, Come
 Come a - way tru - ants, Come a - way i - dlers, Come to the school; Glad - some hearts and hap - py faces; Join

D.C.

troll a mer-ry cho-rus; Brothers, Sis-ters, join with me, We've stu-dy now be-fore us.
Join we in a song; Dis-con-tent and wrath and en-vy Be not us a-mong.

TO WINTER.

Poetry by MRS. M. D. MORTON.

Moderato.

1. Dreaded Win-ter, what of thee shall I sing, shall I sing, When my heart is more in love with the welcome Spring?
2. Tho' I hear the mer-ry bells as they go, as they go, Let me hear the warbler sing, and the streamlet flow;

Tho' I know the lengthy eve thou dost bring, thou dost bring, Well I know the gentle breeze that will come with Spring.
Let me see the budding leaf on the tree, on the tree, And I'll sing a joy-ous song sel-dom heard by thee.

COME AWAY.

Allegro ma non troppo.

1. Come a-way! Yes, to the woods a-way. Come a-way! yes, to the woods a-way. Come! Come!
 2. Come a-way! Yes, to the woods a-way; Come a-way! yes, to the woods a-way. Come! Come!
 3. Home, a-gain! Yes, to our tasks a-gain; Home, a-gain! yes, to our tasks a-gain. Home! Home!

Come! Come! Come! Come! Come! Come, while the dew gleams on the lawn;
 Come! We fol-low, We fol-low, thro' up-land, thro' hollow. Come, where the wild flowers ear-ly bloom;
 Home! Come, brothers, Come, neighbours, to les-sons, to la-bors. Learn while we may, for life's not long,

Come, while the birds sing in the morn, Voi-ces as fresh, hearts gay as their's, Shout we, and fling a-way all care.
 Spreading around their blest perfume; Fond-ly shall these in wreaths be twined, Wreaths for the friends we left be-hind.
 Work while our hearts are fresh and strong; Eager at toil, ea-ger at play, So shall we ne'er re-gret the day.

COME, CHEERFUL COMPANIONS.

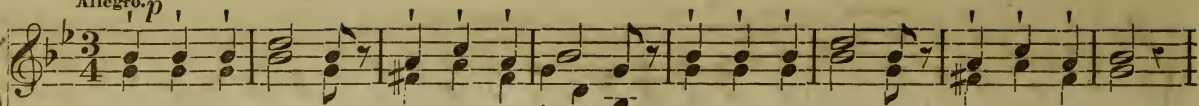
Scherzando.

1. Come, cheerful com-panions, u - nite in this song, Here's to the friends we love! May bounti-ful heaven their
 2. And first, the dear parents who watch o'er our youth, They are the friends we love! And next to our teachers, who
 3. Next, think of the ab-sent, to all of us dear, Think of the friends we love! Oh! would they were with us, oh,
 4. And here's to the good, and the wise, and the true, They are the friends we love! Their beautiful lives are for

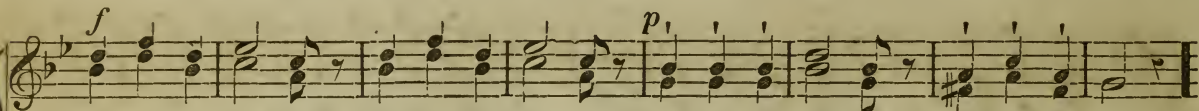
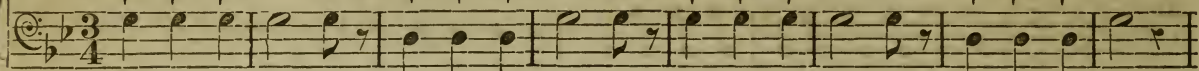
sweet lives prolong! Here's to the friends we love! Oh! sym - pa - thy deep-ens when - ev - er we sing;
 tell us of truth,— They are the friends we love! Oh! sym - pa - thy deep-ens when - ev - er we sing;
 would they were here! They are the friends we love! Oh! sym - pa - thy deep-ens when - ev - er we sing;
 me and for you,— They are the friends we love! Oh! sym - pa - thy deep-ens when - ev - er we sing;

Friendship's the mysti-cal word in our ring,— Here's to our friends! Here's to our friends! Here's to the friends we love.

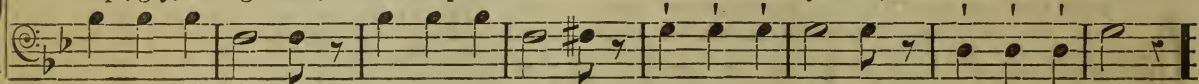
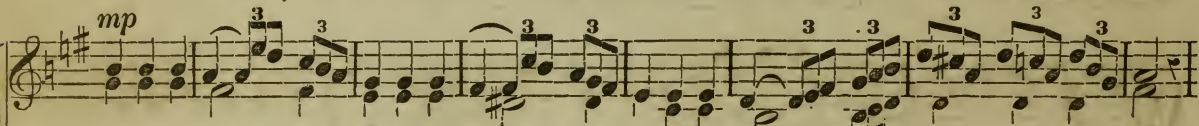
NIGHT'S SHADE

Allegro, p

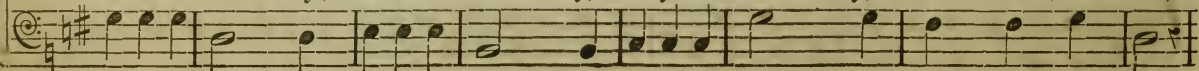
1. Night's shade no long-er, Na-ture en-tran-ces,—Darkness re-tir-ing, Has-tens a-way;
 2. Wa-ters were gleam-ing, 'Neath the moon's beaming, Lil-la lay dream-ing, Smiling, en-tranc'd!



Beaming with bright-ness, Morning ad-van-ces, Smiling with pleas-ure, Welcomes the day;
 Hope, gay, ma-gi-cian, Call'd up the vis-ion,—Fan-cies E-ly-sian, Thro' her mind danc'd;

*mp*

Beaming with bright-ness, Morning ad-van-ces, Smiling with pleas-ure, Wel-comes the day;
 She hath lov'd du-ty; Therefore hath beau-ty, Every-where beau-ty, Fol-lowed the child;



J

Beaming with bright - - ness, Morning ad - van - - ces, Smiling with pleas - - ure,....
 Laugh she, or weep she; Wake she, or sleep she, An-gel thoughts keeps she,....

mp *Cres.*

Welcomes the day; Beaming with brightness, Morn-ing ad - van - ces, Smil-ing with
 Peace - ful and mild; Beaming with brightness, &c.

pleas-ure, Wel - comes the day, the day, the day, the day.

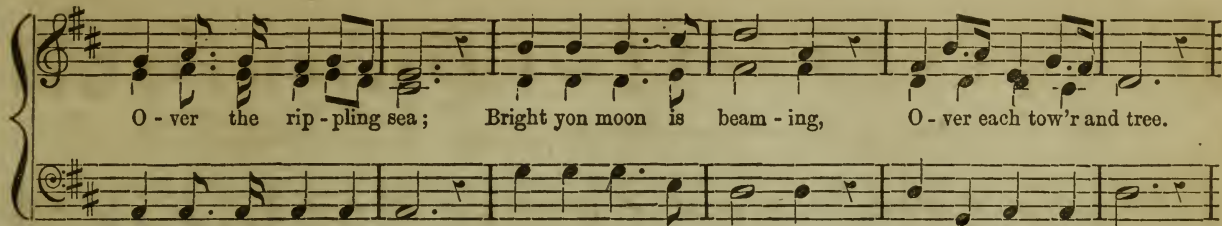
LIST! 'TIS MUSIC STEALING.

Andante.

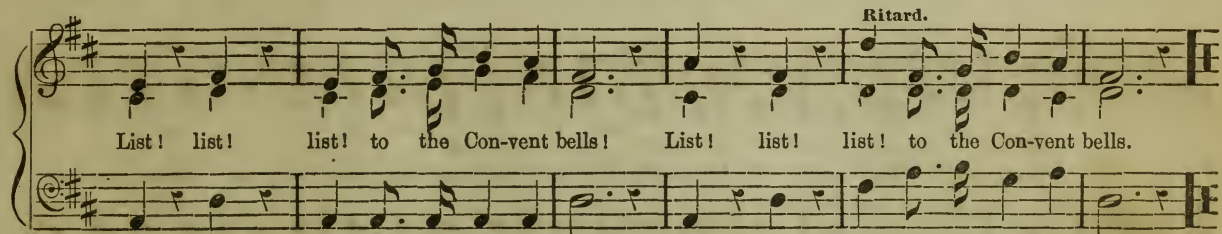
1. List! 'tis mu - sic steal - ing, O - ver the rip - pling sea ; Bright yon moon is beam - ing,
 2. Oh! the soul's deep yearning, Seems in their sounds express'd ; Hopes, like stars still burn - ing,

1st. 2d.
 O - ver each tow'r and tree ; tree ; The waves seem list'ning to the sound, As si - lent - ly they flow, O'er
 Deep in the si - lent breast. breast ; Let self - ish fears and passions cease, And list those an - gel calls ; Each

co - ral groves and fai - ry ground, and sparkling caves be - low. List! 'tis mu - sic steal - ing,
 thrilling tone doth whisper peace, As on the ear it falls! List! 'tis mu - sic steal - ing,



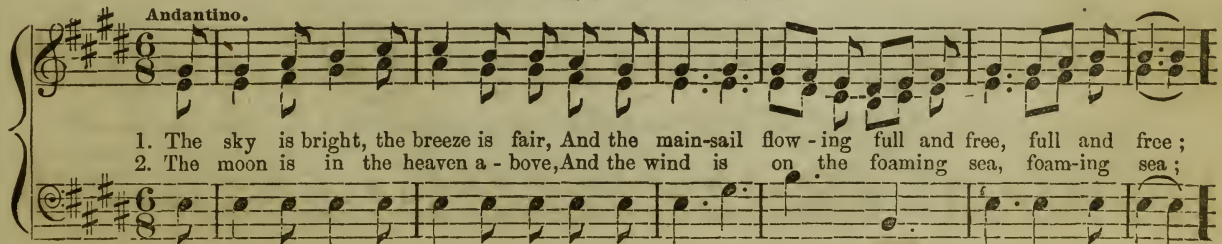
O - ver the rip - pling sea ; Bright yon moon is beam - ing, O - ver each tow'r and tree.



Ritard.

List! list! list! to the Con-vent bells! List! list! list! to the Con-vent bells.

THE SKY IS BRIGHT.



Andantino.

1. The sky is bright, the breeze is fair, And the main-sail flow - ing full and free, full and free ;
 2. The moon is in the heaven a - bove, And the wind is on the foaming sea, foam-ing sea ;

Our part - ing word is wo - man's prayer, And the hope be - fore us, Lib - er - ty! Lib - er - ty!
 Thus shines the star of wo - man's love, On the glo - rious strife of Lib - er - ty! Lib - er - ty!

pp Fare - well! Fare - well! To Greece we give our shin - ing blades, our shin - ing blades, And our
Cres. *Cres.*

hearts to you, young Zian Maids! young Zi - an Maids! Our hearts to you, our hearts to you, young Zi - an Maids!

Allegretto.

1. Our dai - ly task is end - ed, The af - ter - noon is splen - did ; Our pat - tern now shall be ;
 You care - less zig - zag ro - ver, A - mid the scent - ed clo - ver, Gay coat - ed hum - ble bee ;
2. Then fol - low, fol - low, fol - low, O'er hill and dale and hol - low, And na - ture's praises sing ;
 Her wel - come's warm and willing, She sends her heart - thro' thrilling, Thro' us, thro' ev' - ry thing ;

And o'er the fields we'll wan - der, As pleased and fan - cy free ; We'll scour the wood - land yon - der ; Nor
 She opes her ev' - ry treas - ure, To those whose hearts are true ; And pour - eth out, full measure, The

shall the wild flow'rs squander Their charms unknown, for we Will all be there to see, Will all be there to see.
 gold - en streams of pleasure, If faith - ful - ly - ye do The work that falls to you, The work that falls to you.

SOUND! SOUND THE TAMBOURINE!

1. Sound! sound the tam-bou - rine! Welcome now the gip - sy star! Strike! strike the mandoline, And the light gui - tar!
 2. Sound! sound the tam-bou - rine! Welcome now the gip - sy star! Strike! strike the mandoline, And the light gui - tar!
 3. Sound! sound the tam-bou - rine! Welcome now the gip - sy star! Strike! strike the mandoline, And the light gui - tar!

When the moon is beam-ing bright, The gip-sies dance, the gip-sies dance, 'Neath the moonbeam's glitt'ring ray,
 Danc-ing at the mid- night hour, We on the sands, we on the sands, Tho' the tempest dark may lour,
 Gai - ly here we spend the night, We spend the night, we spend the night, While the moon's re-lect - ed light,

Now the fig - ures glance; See! see! they trip a - long, O'er the green, o'er the green; List! list! the
 Are the gip - sy bands;— See! see! they trip a - long, O'er the green, o'er the green; List! list! the
 On our gam-bols glows;— See! see! they trip a - long, O'er the green, o'er the green; List! list! the

Musical score for 'Sound, Sound the Tambourine'. The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves: the right hand is on a treble clef and the left hand is on a bass clef. The key signature is one sharp (F#). The tempo is not explicitly marked for this section. The music consists of a series of eighth and sixteenth notes, creating a rhythmic accompaniment. A 'Bis.' marking is placed above the piano part in the middle of the piece. The lyrics are written below the voice staff.

cheerful song, To the mer-ry, mer-ry, mer - ry, mer - ry, mer - ry, mer - ry, mer - ry, mer - ry tam-bour-ine !
 cheerful song. To the mer-ry, mer-ry, mer - ry, mer - ry, mer - ry, mer - ry, mer - ry, mer - ry tam-bour-ine !
 cheerful song, To the mer-ry, mer-ry, mer - ry, mer - ry, mer - ry, mer - ry, mer - ry, mer - ry tam-bour-ine !

LET US SING MERRILY.

Mo.lerato.

Musical score for 'Let Us Sing Merrily'. The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves: the right hand is on a treble clef and the left hand is on a bass clef. The key signature is one sharp (F#). The tempo is marked 'Mo.lerato.' (Moderato). The time signature is 3/4. The music consists of a series of quarter and eighth notes, creating a gentle accompaniment. The lyrics are written below the voice staff.

1. Let us sing mer - ri - ly, Light-ly and cheer - i - ly, Let us be gay, Let us be gay ;
 2. Out in the bree-zy earth, Sum-mer's sweet voice of mirth Echoes a - round, Echoes a - round ;
 3. Grateful and glad are we, Singing thus mer - ri - ly, Blithely and gay, Blithely and gay ;

Throw a - way sor - row, Why should we bor - row Tears from to - mor - row, To dark - en to - day.
 Soft winds are blow - ing, Blossoms are glow-ing, Stream-lets are flow - ing, With fet - ter - less bound.
 Care - less of sor - row, Light-ly we bor - row, Hopes from to - mor - row, To glad - den to - day.

OFT IN THE STILLY NIGHT.

Andantino.

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Andantino'. The lyrics are written below the vocal line. There are two verses of lyrics. The first system contains the first two lines of the first verse. The second system contains the last two lines of the first verse and the first two lines of the second verse. The third system contains the last two lines of the second verse. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand, often using triplets.

1. Oft in the stil - ly night, When slumber's chain hath bound me, Fond mem'ry brings the light Of
 2. When I re - mem - ber all The friends so link'd to - geth - er, I've seen a - round me fall, Like

oth - er days a - round me; The smiles, the tears of boy - hood's years, The words of love then spo - ken, The
 leaves in win - try weath - er, I feel like one who treads a - lone Some banquet hall de - sert - ed; Whose

eye that shone, now dimm'd and gone, The cheerful hearts now bro - - - ken, Thus, in the stil - ly night, Ere
 lights are fled, whose garlands dead, And all but me de - part - ed, Thus, in the stil - ly night, Ere

slum - ber's chains hath bound me, Fond mem-'ry brings the light Of oth - er days a - round me.

THE VALLEY.

Moderato.

1. In the quiet peace - ful vale, Where the flow'rs their sweets exhale, Blithe and gay, ev' - ry day,
 2. There a sil - ver stream - let flows; O'er its pebbly bed it goes, Hast'n-ing by mer - ri - ly,
 3. All is mild and gen - tle here, Free from danger, free from fear; Peace and love from a - bove,

I have joys that need not fail, I have joys that need not fail, I have joys that need not fail.
 While the bush-es round it close, While the bushes round it close, While the bushes round it close.
 Shine up - on us all the year, Shine up-on us all the year, Shine up - on us all the year.

MARSEILLES HYMN.

1. Ye sons of Free-dom wake to glo-ry, Hark! hark! what myriads bid you rise; Your children,
2. Oh glo-rious free-dom, can man resign thee, Once having felt thy generous flame? Can ty-rants'

wives, and grand-sires hoa-ry, Behold their tears and hear their cries! Behold their tears and hear their
bolts and bars con- fine thee, Or whips thy no-ble spi-rit tame, Or whips thy no-ble spi-rit

cries! Shall hateful ty rants mis- chief breed- ing, With hireling host, a ruf- fian band, Af-
tame; Too long our coun-try wept be- wail- ing, The blood-stain'd sword our conquerors wield, But

--- fright and des-o-late the land, While peace and lib-er-ty lie bleed-ing; To arms, to arms, ye brave, Th'a -
 free-dom is our sword and shield, And all their arts are un-a -vail -ing. To arms, to arms, ye brave, Th'a -

Coro.

--- veng - ing sword un-sheath. March on, march on, all hearts re-solved, On vic - - to -ry or death.
 --- veng - ing sword un-sheath. March on, march on, all hearts re-solved, On vic - - to -ry or death.

THE LORD'S PRAYER.

1. Our Father who art in heaven, hallowed be thy name, Thy kingdom come, thy will be earth as it is in heaven.
 2. Give us this day our..... dal - ly bread, And forgive us our trespasses as we forgive..... those who trespass a - gainst us.
 3. And lead us not into temptation, but de-liver..us from evil, For thine is the kingdom, and the power, and the..... glory, for- ever and ever. A - men.

TRUST AND TRY.

Moderato.

1. "Can-not," John, you say? Chase the thought away, Ne'er let that idle word, From your lips be heard; Now take your book,
2. "Can-not," scorn the thought, Do whate'er you ought, Your duty's call o - bey, Ev-er strive to walk, In wis-dom's way,

Now take up your book, Do not o'er it sigh, But trust and try, Trust and try, Trust and try,
Let the slug-gard say, Let the slug-gard say, I "can - not," still; Trust and try, Trust and try,

trust and try, trust and try; All, all are weak full well I know, But trust and try.
trust and try, trust and try; All, all are weak full well I know, But trust and try.

Con Spirito.

1. Hur-rah! hur-rah! At last we are free, We'll ri - val the birds in our in - no-cent glee; We'll off to the meadows for
 2. But he of us, who's been but a drone, In the bu - sy hive, we will leave all a-lone, For he who has i-dled his
 3. When sports are o'er, we'll back to our books, And meet our dear teachers with welcoming looks; We'll show them that rho' we love

frol - ic and play, And lay a-side books for this many a day. Tra la la la la, Tra la la la la,
 hours a-way, A - part from the sunshine and free-dom should stay. Tra la la la la, Tra la la la la,
 frol - ic and play, We al - so love stud - y while stud - y we may. Tra la la la la, Tra la la la la.

Tra la la la la, Tra la la la la, Tra la la la, Tra la la la, Tra la la.
 Tra la la la la, Tra la la la la, Tra la la la, Tra la la la, Tra la la.
 Tra la la la la, Tra la la la la, Tra la la la, Tra la la la, Tra la la.

THE MOON IS BEAMING.

Moderato.

1. The moon is beam - ing o'er the lake, Come, sail in our light ca - noe! Sweet sounds of mu - sic
 2. The ves - per bell is peal - - ing, From far o'er the lone - ly tower, Its tones now gent - ly

we'll a-wake, And glide o'er the wa - ters blue. In our light ca - noe As mer - ry we row,
 steal - ing, Pro - claim it the ves - per hour. Sweet sounds a - rise To the tran - quil skies,

O - ver the rippling sil - ver tide; While free from care, Our spir - its are, As a - way we mer - ri - ly
 Like one of earth's sweet mel - o - dies; Now sad, now gay, It floats a - way, On the wings of sum - mer's sweet

glide,
breeze,
ritard.

The moon is beam-ing o'er the lake, Come sail in our light ca - -
The moon is beam-ing o'er the lake, Come sail in our light ca - -

- - - noe; Sweet sounds of mu - sic we'll a - wake, As we glide o'er the wa - ters blue.
- - - noe; Sweet sounds of mu - sic we'll a - wake, As we glide o'er the wa - ters blue.

OVID. L. M.

1. E - - ter - nal God, al - - migh - ty cause }
Of earth, and seas, and worlds un-known; } All things are sub - ject to thy laws ;
All things de - pend on thee a - lone.

D.C.

THE ROVER'S RETURN.

Maestoso.

1. Now the wind is blow-ing fresh and fair, Our hearts with joy are swelling, For on home and all who
2. Soon shall hand to hand be warm-ly pressed, And heart to heart be beat-ing, And the ro-ver's home be

Fine.

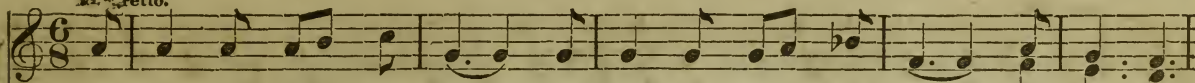
love us there, Our thoughts are fond - ly dwell - ing. Distant hills now rise be - fore us, Hear ye
doub-ly blest, With love's own ten - der greet - ing. Then shall eyes be fond - ly tell - ing, More than

D.C.

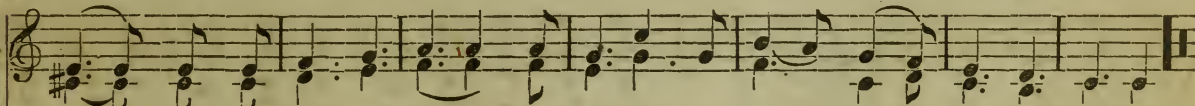
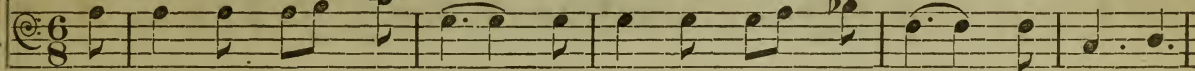
not the breakers roar, Like a joy - ful cho - rus sound - ing, From our own wel - come shore ;
words can e'er re - veal, And the rea - dy tear be swell - ing, To show how much we feel,

WINTER SONG.

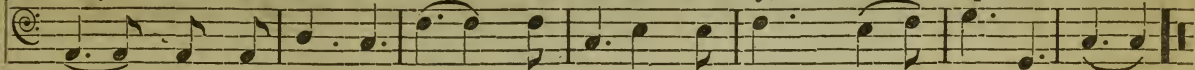
ac. *retto.*



1. The win - ter snow falls fast, Loud roars the chill - ing blast, Yet what care
 2. Then roar, ye chill - ing blast, Ye whirl - ing snows fall fast; We laugh at
 3. But while in com - fort we Are sit - ting pleas - ant - ly, We'll think of
 4. God pi - ty their dis - tress, And grant them swift re - dress, And speed the

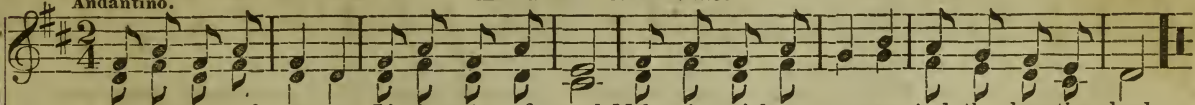


we? If our hearts are warm, No power has the storm, To make us fear.
 ye! While the fire burns bright, And sweet fa - ces light, Our hap - py home.
 those, Who from driv - ing storm, Find no shel - ter warm, No hap - py home.
 day, When our hearts shall be In close har - mo - ny, To help and bless.

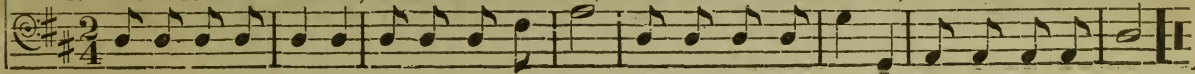


LITTLE THINGS.

Andantino.



1. Lit - tle drops of wa - ter, Lit - tle grains of sand, Make the migh - ty o cean, And the beautiful land.
 2. And the lit - tle moments, humble though they be, Make the migh - ty a - ges Of e - ter - ni - ty.
 3. So our lit - tle er - rors Lead the soul a - way From the paths of vir - tue, Oft in sin to stray.
 4. Lit - tle deeds of kindness, Lit - tle words of love, Make our earth an E - den, Like the heaven a - bove.



THE VILLAGE WIND-MILL.

Moderato.

1. List! 'tis the vil - lage wind-mill, Now sail - ing gai - ly round, As borne on sum - mer breeze, I
 2. How hap - py then the mil - ler, When dai - ly toil is o'er, His youngsters sport to - geth - er,

Love its cheer - ing sound, Night and day on it goes, While the soft ze - phyr blows, Night and
 Round the cot - tage door, And then he joins their glee, With a heart light and free, And then

Ritard.

day on it goes, While the soft zephyr blows. Hark! 'tis the vil - lage wind-mill, Borne soft - ly
 he joins their glee, With a heart light and free. While to the vil - lage wind-mill, Now sail - ing

on the wind, With-in the mil-ler's cot-tage, Sweet con-tent we find; Now list, a - cross the lake's smooth
gai-ly round, As borne on sum-mer breeze, I love its cheer-ing sound; Now list, a - cross the lake's smooth

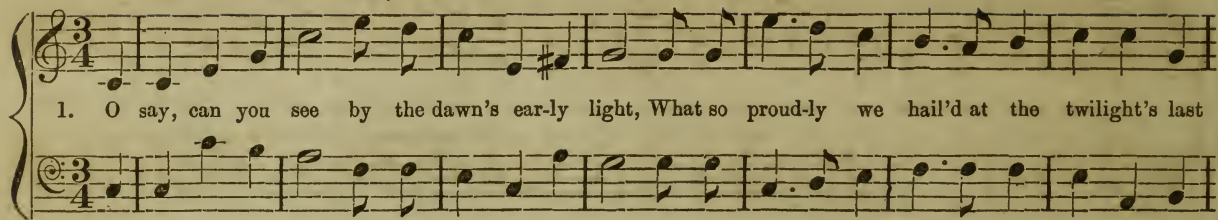
Ritard.

track, Click, clack, click, elack, click, clack, click, Now list, across the lake's smooth track, Click, clack, click, clack, click, clack, click, clack.

THY WILL BE DONE.

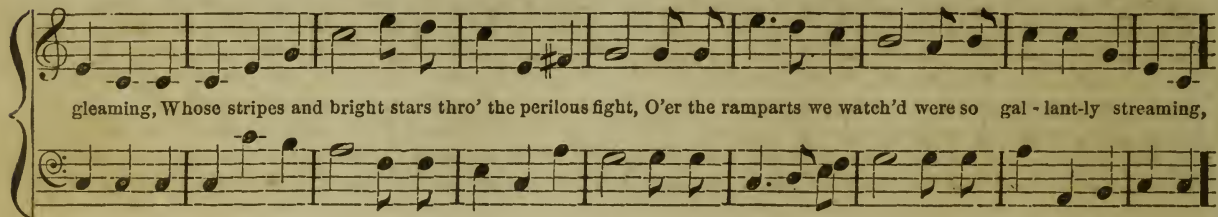
1. Thy will be done! In devious way } life may run; Yet still our grateful hearts shall say, Thy will be done!
The hurrying stream of..... }
2. Thy will be done! If o'er us shine } pros-perous sun, This prayer shall make it more di-vine: Thy will be done.
A gladdening and a..... } A - men.

THE STAR SPANGLED BANNER.



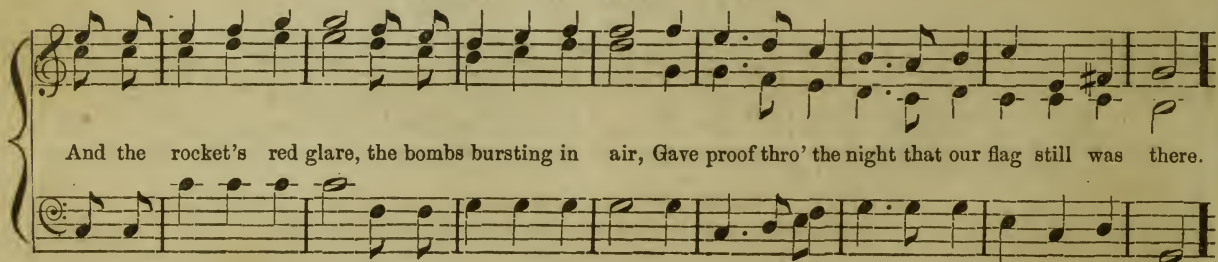
1. O say, can you see by the dawn's ear-ly light, What so proud-ly we hail'd at the twilight's last

The first system of the musical score for 'The Star Spangled Banner' consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music is written in G major and features a melody in the upper staff and a bass line in the lower staff.



gleaming, Whose stripes and bright stars thro' the perilous fight, O'er the ramparts we watch'd were so gal-lant-ly streaming,

The second system of the musical score continues the melody and bass line from the first system. It maintains the same 3/4 time signature and G major key signature.



And the rocket's red glare, the bombs bursting in air, Gave proof thro' the night that our flag still was there.

The third system of the musical score concludes the piece. The upper staff features a final chord in G major. The lower staff continues the bass line, ending with a final note.

Coro.

O say, does that starspangled banner yet wave, O'er the land of the free, and the home of the brave.

2.

On the shore dimly seen thro' the mists of the deep,
Where the foe's haughty host in dread silence reposes ;
What is that which the breeze, o'er the towering steep,
As it fitfully blows, half conceals, half discloses ;
Now it catches the gleam of the morning's first beam,
In full glory reflected, now shines in the stream—
'Tis the star spangled banner, O long may it wave,
O'er the land of the free, and the home of the brave.

3.

And where is that band who so vauntingly swore,
That the havoc of war and the battle's confusion,
A home and a country shall leave us no more —
Their blood has washed out their foul footsteps' pollution !
No refuge could save the hireling and slave,
From the terror of flight, or the gloom of the grave ;
And the star spangled banner in triumph doth wave,
O'er the land of the free, and the home of the brave

4.

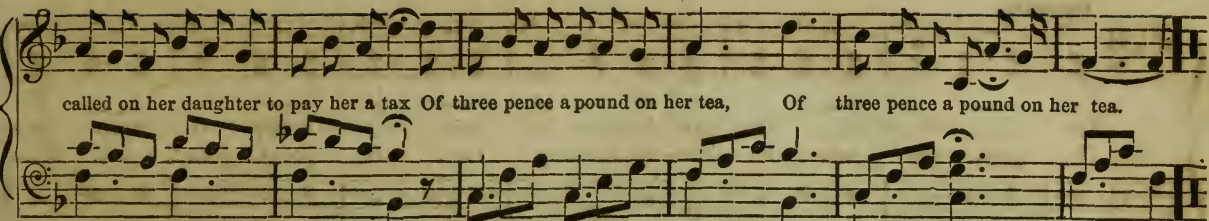
O thus be it ever when freemen shall stand,
Between their loved home, and the war's desolation ;
Blest with victory and peace, may the heaven rescued land,
Praise the Power that hath made and preserved us a nation :
Then conquer we must, when our cause it is just,
And this be our motto— " In God is our trust,"—
And the star spangled banner in triumph shall wave,
O'er the land of the free, and the home of the brave.

Moderato.

1. There was an old La-dy lived o-ver the sea, And she was an Is-land Queen; Her

daughter lived off in a new coun-trie, With an O-cean of wa-ter be-tween;

The old la-dy's pock-ets were full of gold, But nev-er con-tent-ed was she.... So she



called on her daughter to pay her a tax Of three pence a pound on her tea, Of three pence a pound on her tea.

2

3

Now Mother, dear Mother, the daughter replied,
 I shan't do the thing you ax,
 I'm willing to pay a fair price for the tea,
 But never the three-penny tax;
 You shall, quoth the mother, and reddened with rage,
 For you're my own daughter, you see,
 And sure, 'tis quite proper the daughter should pay
 Her mother a tax on her tea,
 Her mother a tax on her tea.

And so the old lady her servant called up,
 And packed off a budget of tea,
 And eager for three pence a pound, she put in
 Enough for a large familie,
 She ordered her servants to bring home the tax,
 Declaring her child should obey,
 Or old as she was and almost woman grown,
 She'd half whip her life away,
 She'd half whip her life away.

4

The tea was conveyed to the daughter's door,
 All down by the ocean's side,
 And the bouncing girl pour'd out every pound
 In the dark and boiling tide;
 And then she called out to the Island Queen,
 Oh Mother, dear Mother, quoth she,
 Your tea you may have when 'tis steep'd enough,
 But never a tax from me,
 No! never a tax from me.

Allegretto.

1. The rain, the rain, The gen-tle lov-ing rain, It drips, it drips A -
 2. The rain, the rain, Re-fresh-ing, friend-ly rain, It pours, pours, pours, From

- gainst the win-dow pane, Sigh-ing and sing-ing, And mu-sic, sing-ing, It cheers the earth a -
 sum-mer clouds a - main, Leap-ing and flash-ing, And mad-ly dash-ing, To riv-ers down a -

- gain, It cheers the earth a - gain, To the fields and to the flowers, To the gar-dens and the
 - gain, To riv-ers down a - gain, How the thirst of earth it quenches, How it greens the leaf-y

bowers, Wel-come are the showers, Thrice wel-come lov-ing rain, It drips, drips,
 branches, Down now av - a - lanches, Now downward to the main, It pours, pours,

drips, It cheers the earth a - gain. It drips, drips, drips, It cheers the earth a - gain.
 pours, It cheers the earth a - gain. It pours, pours, pours, It cheers the earth a - gain.

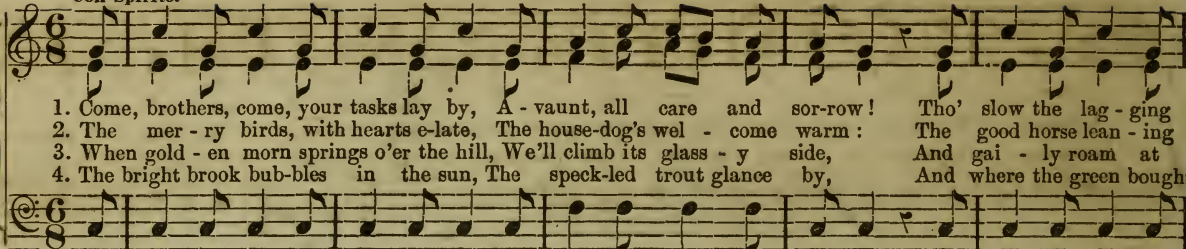
THE SETTING SUN.

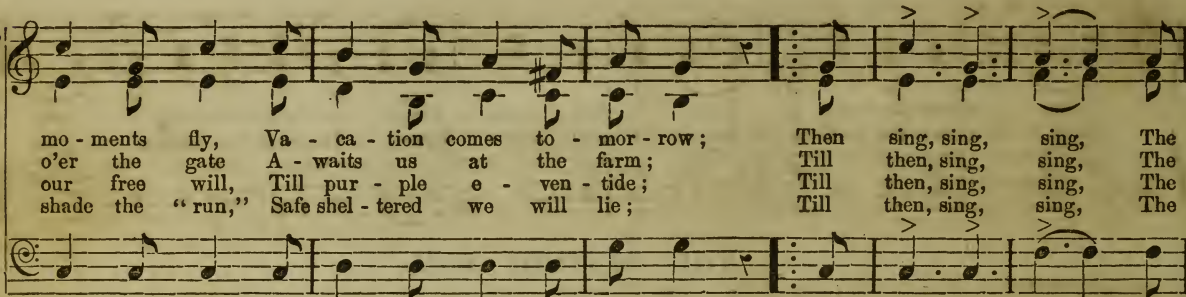
Andante.

1. How we love to see thee, Gold-en evening sun! How we love to see thee, When the day is done.
 2. Be it ours thus brightly Virtue's course to run; Ours to sleep so sweet-ly, All our labors done.
 3. Thus we wish in childhood, While we gaze on thee, Wish our heavenly pathway Like thine own may be.

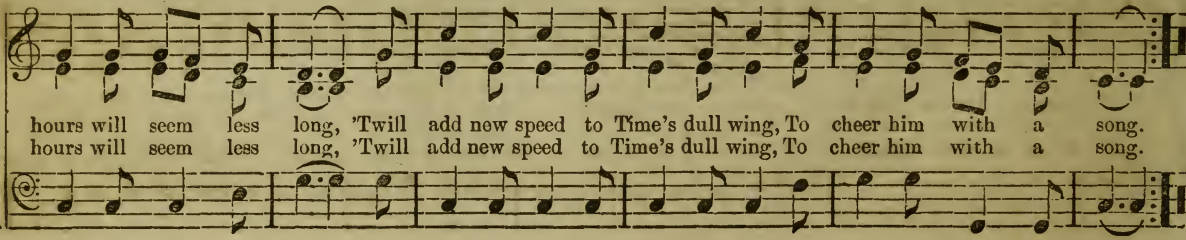
COME. BROTHERS, COME.

Con Spirito.

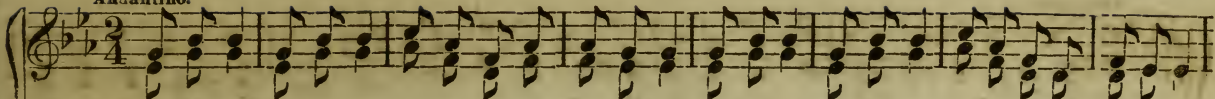
- 
1. Come, brothers, come, your tasks lay by, A - vaunt, all care and sor-row! Tho' slow the lag - ging
 2. The mer - ry birds, with hearts e-late, The house-dog's wel - come warm: The good horse lean - ing
 3. When gold - en morn springs o'er the hill, We'll climb its glass - y side, And gai - ly roam at
 4. The bright brook bub-bles in the sun, The speck-led trout glance by, And where the green boughs



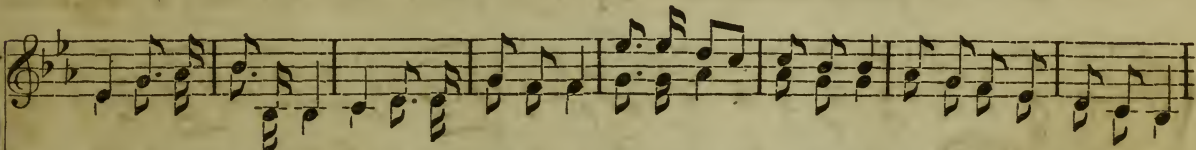
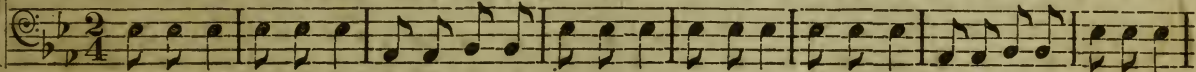
mo - ments	fly,	Va - ca - tion	comes	to - mor - row;	Then	sing, sing,	sing,	The
o'er the	gate	A - waits	us	at the farm;	Till	then, sing,	sing,	The
our free	will,	Till pur - ple	e - ven - tide;	Till	then, sing,	sing,	The	
shade the	"run,"	Safe shel - tered	we	will lie;	Till	then, sing,	sing,	The



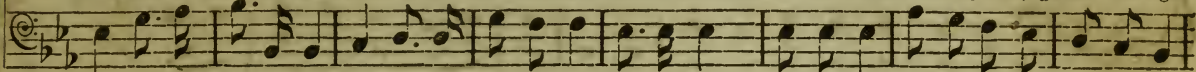
hours will seem	less	long,	'Twill	add new speed	to Time's dull wing,	To cheer him	with	a	song.
hours will seem	less	long,	'Twill	add new speed	to Time's dull wing,	To cheer him	with	a	song.

Andantino.

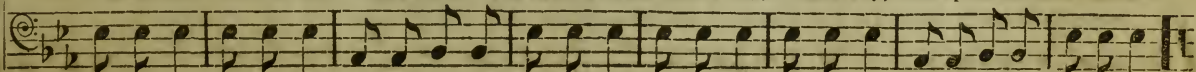
1. Daylight fades, Evening shades, O'er the silent waters creep; Winds arise, And with sighs, Wake the stream from slumbers deep;
 2. Eve has pass'd, Shades at last, Round the dark'ning waters close; Yet one star, Shines a-far, Gilding every wave that flows;



Swift o'er the Ne - va tides, Mark how the vessel glides; O'er the curled waves she rides, Scatt'ring pearl drops from her sides.
 So shall the hand of right, Hang up her cres - cent light; Mild, yet with splen - dor bright, Chasing every gloom from sight.



Brothers row, While the glow, Sheds the twi-light part-ing beam, Till our lay, Fades a-way, Dies up-on the Ne-va stream.
 Brothers row, While the glow, Sheds the twi-light part-ing beam, Till our lay, Fades a-way, Dies up-on the Ne-va stream.



MERRILY ROLLS THE MILL-STREAM.

Allegretto.

1. Mer - ri - ly rolls the mill-stream on, Mer - ri - ly goes the mill, - And mer - ry to-night shall
 2. Well may the mil-ler's heart re-joice, Well may his song be gay; The wealthy man's smile, the

Mer - ri - ly goes the mill-stream on, Mer - ri - ly goes the mill, And mer - ry to-night shall

Fine.

be my song, As ev - er the gay lark's trill, The stream shall flow, the mill shall go, The
 poor man's prayer, Have been his for many a day; They bless her name, the mil - ler's dame, In

be our song, As ev - er the gay lark's trill.

D.C.

gar-ners bravely stored; Come all who will, There's wel - come still, At jo - vial Mil-ler's board.
 cots where lowly mourn, For want and woe, At her com - ing go, And, joy and peace re - turn.

Allegro.

1. Thro' the lawn and groves be - fore us, Let us wan - der blithe and gay, We will sing a
 2. Come and pluck the gay - ly dressed flowers, See them peep - ing all a-round; Swelling from yon

Fine.

joy-ful song, To cheer us on our way; Rug-ged or smooth the path may be, Fierce be the sun-beams,
 sha-dy bowers, I hear a charm-ing sound; Hap-py and free each youthful heart, In na-ture's joy we

Rall.

D.C.

what care we, Flow-ers and birds this sum - mer day, Smile us a welcome wher-ev - er we stray.
 bear our part Flow-ers and birds this sum - mer day, Smile us a welcome wher-ev - er we stray

THE LAST ROSE OF SUMMER.

1. 'Tis the last rose of sum - mer, Left bloom - ing a - lone; }
 All her love - ly com pan - ions Are fad - ed and gone; }
 2. I'll not leave thee, thou lone one, To pine on the stem; }
 Since the love - ly are sleep - ing, Go sleep thou with them; }
 3. So soon may I fol - low, When friend - ships de - cay, }
 And from love's shin - ing cir - cle The gems drop a - - - way, }

No flower of her kin - dred, No rose - bud is nigh,
 Thus kind - ly I scat - ter Thy leaves o'er thy bed,
 When true hearts are with - ered, And fond ones are flown,

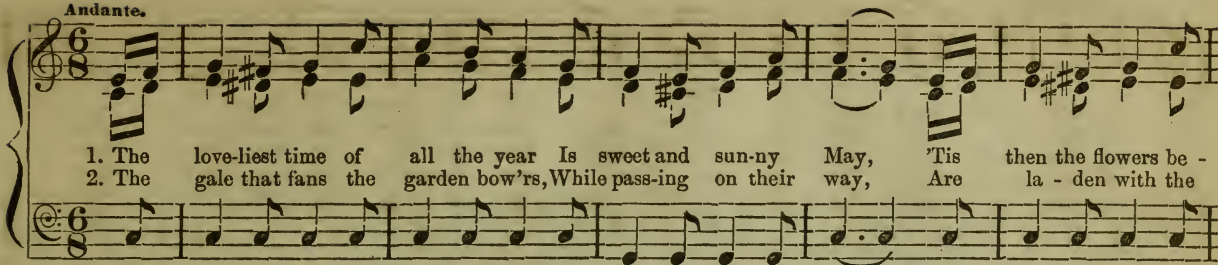
To re - flect back her blush - es, Or give sigh for sigh.
 Where thy mates of the gar - den, Lie scent - less and dead.
 Oh! who would in - hab - it This bleak world a - lone?

FLOWERS OF MAY.

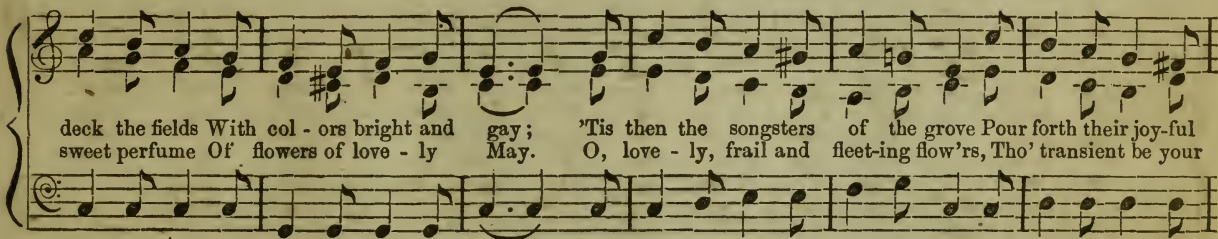
From the "NIGHTINGALE."
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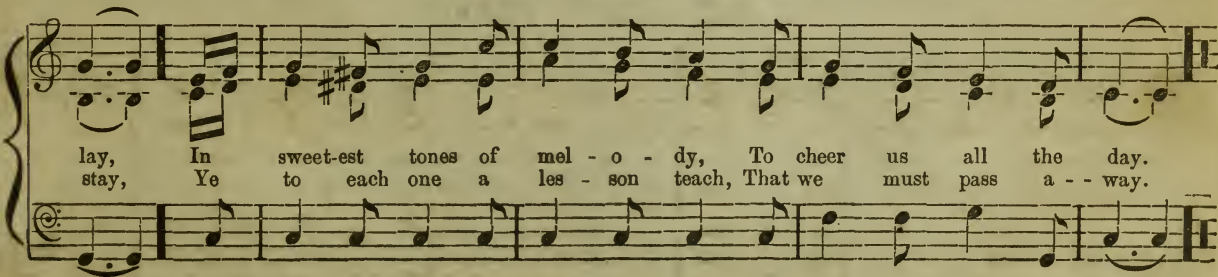
Andante.



1. The love-liest time of all the year Is sweet and sun-ny May, 'Tis then the flowers be -
2. The gale that fans the garden bow'rs, While pass-ing on their way, Are la - den with the



deck the fields With col - ors bright and gay; 'Tis then the songsters of the grove Pour forth their joy-ful
sweet perfume Of flowers of love - ly May. O, love - ly, frail and fleet-ing flow'rs, Tho' transient be your



lay, In sweet-est tones of mel - o - dy, To cheer us all the day.
stay, Ye to each one a les - son teach, That we must pass a - - way.

NATURE'S GREETING.

Allegretto.

1. The whole broad earth is beau - ti - ful, To minds at - tuned a - - right,
 2. The ci - - ty with it's bust - ling walks, Its splen - dor, wealth and power ;
 3. The mead - ow, green, the o - - cean swell, The for - est wav - ing free ;
 4. And oh, where - e'er my lot is cast, Where'er my foot - steps roam,

And where - so - e'er my feet have turned, A smile has met my sight.
 A ram - ble by the riv - er side, A pass - ing sum - mer flower.
 As gifts of God, and speak in tones Of kind - li - ness to me.
 If those I love are near to me, That spot is still my home.

THE LORD'S PRAYER.

1. Our Father who art in heaven, hallowed be thy name, Thy kingdom come, thy will be done in earth as it is in heaven.
 2. Give us this day our dai - ly bread, And forgive us our trespasses as we forgive those who trespass a - gainst us.
 3. And lead us not into temptation, but de - liver us from evil, For thine is the kingdom, and the power, and the glory, for - ever and ever. A - men.

ALL HAIL THE JOYFUL MORNING.

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Allegretto.

1. All hail the joy - ful morning ! 'Tis Free - dom's na - tal day ! What glo - ries blend, a -
 2. Re - lig - ion's gra - cious bless - ing Is Free - dom's gift for youth, And we, that boon pos -
 3. Then let the voice of sing - ing Flow joy - ful - ly a - long, While hill and val - ley
 4. Let child - ren sing ho - san - na, And raise their voi - ces high, While un - der Free - dom's

- dorn - ing, With Heav'n's be - nig - nant ray, Our free and pros - p'rous na - tion, The
 - sess - ing, Are taught this pre - cious truth, That Christ, a Sa - viour giv - en, Took
 ring - ing, Shall ech - o the song; We thank the bless - ed Sa - viour, By
 ban - ner The na - tion shall re - ply, And high and low - ly dwell - ings Shall

land the pil - grims trod, A - bound - ing with sal - va - tion, And eve - ry gift of God!
 child - ren to his arms, And calls them now to heav - en, To bless them with his charms.
 whom us is given This bless - ed in - sti - tu - tion, To lead our souls to heaven.
 send the cho - rus round, All hal - le - lu - jahs swell - ing In oue e - ter - nal sound!

OH THAT I HAD WINGS.

Andante.

Oh that I had wings like a dove, Then would I flee a - way and be at

Oh that I had wings, had wings like a dove, Then would I flee a - way and be at

The first system of the musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of three staves: a vocal line and two piano accompaniment staves. The vocal line begins with a whole rest followed by the lyrics. The piano accompaniment features a simple harmonic accompaniment with eighth and quarter notes.

rest, Oh that I had wings, like a dove, Then would I flee a - way and

rest, Oh that I had wings, had wings like a dove, Then would I flee a - way and

The second system continues the musical score. It also consists of three staves. The vocal line starts with a whole rest, followed by the lyrics. The piano accompaniment continues with the same harmonic style as the first system.

Coro.

be at rest, Oh that I had wings like a dove, Then would I

be at rest, Oh that I had wings, had wings like a dove, Then would I

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The lyrics are: "be at rest, Oh that I had wings like a dove, Then would I". The middle staff is the vocal line for a second voice, with lyrics: "be at rest, Oh that I had wings, had wings like a dove, Then would I". The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some rests and a final fermata.

flee a - way. then would I flee a - way, Then would I flee a - way and be at rest.

flee a - way, then would I flee a - way, Then would I flee a - way and be at rest.

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "flee a - way. then would I flee a - way, Then would I flee a - way and be at rest." The middle staff is the vocal line for a second voice, with lyrics: "flee a - way, then would I flee a - way, Then would I flee a - way and be at rest." The bottom staff is the piano accompaniment. The music continues with similar rhythmic patterns, ending with a final fermata on the piano part.

Then would I flee a - way, Then would I flee a - way,

Then would I flee a - way, Then would I flee a -

This system consists of three staves. The top staff is a vocal line in G major with a treble clef, containing the lyrics 'Then would I flee a - way,' and 'Then would I flee a - way,'. The middle and bottom staves are piano accompaniment, with the middle staff in G major and the bottom staff in C major. The piano part features a steady accompaniment with chords and some melodic lines.

Then would I flee a - way, a - way, a - way, Then would I flee a -

- way, Then would I flee a - way, a - way, Then would I flee a -

This system continues the musical piece with three staves. The top staff is a vocal line with lyrics: 'Then would I flee a - way, a - way, a - way, Then would I flee a -'. The middle and bottom staves are piano accompaniment. The lyrics are split across the staves, with '- way,' appearing at the end of the second staff and the beginning of the third staff.

Ritard.

way, And flee a - way,..... and be at rest, and be at rest, and be at rest.

way, And flee a - way,..... and be at rest, and be at rest, and be at rest.

The musical score consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piece concludes with a 'Ritard.' marking.

COME LET'S SING. A ROUND FOR THREE VOICES.

1. Come Let's sing this round to - geth - er, Come and make your voi - ces ring,

2. Mel - o - dy makes all fair - weath - er, When the heart is taught to sing;

3. Do La Fa Sol, Do La Fa Sol, When the heart is taught to sing;

The musical score is for a three-voice round in 2/4 time. It features three parts: Part 1 (top staff), Part 2 (middle staff), and Part 3 (bottom staff). Each part has a different starting point and ends with a double bar line. The lyrics are: 'Come Let's sing this round to - geth - er, Come and make your voi - ces ring, Mel - o - dy makes all fair - weath - er, When the heart is taught to sing; Do La Fa Sol, Do La Fa Sol, When the heart is taught to sing;'.

LIKE A DREAM.

From the "NIGHTINGALE,"
By permission.

1. Like a dream when one a - wak - eth, Van - ished a - way, Earth-ly joy the
 2. Dear - est hopes and joys may per - ish, Lost in an hour; All the love the
 3. 'Mid thy gloom and des - o - la - tion, Whene'er they come, For thy peace and

heart for - sak - eth, Doomed to de - cay; But when flesh and spir - it fail - eth,
 heart may cher - ish May lose its power; When the storm is gath - 'ring o'er thee,
 cón - so - la - tion, Think of thy home. There thy joys shall last for - ev - er,

Heaven grows more dear! And when grief the heart as - sail - eth, O, shed no tear.
 Do not de - spair. Heaven can ev' - ry joy re - store thee, More pure and fair.
 Changeless and bright, Clouds shall dim, O nev - er, nev - er, That world of light.

WOULD YOU BE A SUNBEAM.

From the "NIGHTINGALE," 147
By permission.

1. O, would you be a sun-beam, In this fair world of ours, To give forth life and
2. And in thy lov-ing mis-sion, Let none for-got-ten be; Let in-sect, bird, and

gladness, And wak-en up the flowers? Do deeds of win-ning kind-ness, To dear ones round thy
flow-er Be cared for ten-der-ly; And so shalt thou be call-ed A lit-tle sun-beam

hearth, But think, a-midst thy home-love, Of lone-ly ones on earth.
bright, One day to gleam and glis-ten, Up in the world of light.

TERZETTO. LIFT THINE EYES.

Andante.

*sf**p*

Lift thine eyes, O lift thine eyes to the mountains, whence cometh, whence com-eth, whence com - - eth

Lift thine eyes, O lift thine eyes to the mountains, whence cometh, whence com-eth, whence com - - eth

Lift thine eyes, O lift thine eyes to the mountains, whence cometh, whence cometh, whence com - eth

help. Thy help com - eth from the Lord, The Mak - er of

help. Thy help com - eth, com - eth from the Lord, The Mak - er of

help. Thy help com - eth from the Lord, the Mak - - - - er of

Cres.

dim.

p.

Cres.

pp

hea - ven and earth. He hath said, thy foot shall not be mov-ed. Thy Keep-er will nev - er

hea - ven and earth. He hath said, thy foot shall not be mov-ed. Thy

hea - ven and earth, He hath said, thy foot shall not be mov-ed. Thy

Cres.

f

Dim.

slum - ber, nev - er will, nev - er slum - - - ber, never slum - - - - - ber.

Keeper will never slum - - ber, nev - er, will nev - er slum - - - - - ber.

Keeper will never slum - - ber, nev - er, will nev - er slumber, will nev - er slum - ber.

TERZETTO. Concluded.

p *sf* *p*

Lift thine eyes, O lift thine eyes to the mountains, whence cometh, whence com - eth, whence

Lift thine eyes, O lift thine eyes to the moun-tains, whence cometh, whence com - eth, whence

Lift thine eyes, O lift thine eyes to the moun-tains, whence com - eth, whence

sf *sf* *p*

com - - eth help, whence com - eth, whence com - eth, whence com - eth help.

com - - eth help, whence com - - - eth, whence com - eth, whence com - eth help.

com - - - eth help, whence com - - - - eth, whence com - eth, whence com - eth help.

THEY ARE GONE.

Andante.

1. They are gone, all gone from their moun-tain home, Where the wild bees hum, and bright birds roam, Where the heath flowers wave, 'neath the
 2. They are gone, all gone from their mountain home, And their songs not heard o'er hills to roam, And the echoing notes of the

scent-ed breeze, And the war - blers sing, mid tall green trees; They are gone, all gone from their moun-tain home, Where the
 hun-ter's horn, Have all pass'd a - way like summer's morn—They are gone, all gon e, both the young and gay, And the

wa - ters glide, And moonbeams roam, Where the lily blooms like a star o'er wave, And the willow bends its leaf to lave.
 wild bees hum, And bright birds play! But the glen is lone where the young deer roam. They are gone, all gone from mountain home.

Andante.

1. When shall we all meet a - gain? Oft shall glow - ing hope ex - spire,
 2. Though in dis - tant lands we sigh, Parch'd be - neath a hos - tile sky,
 3. When the dreams of life are fled, When its wast - ed lamp is dead;

Oft shall wea ried love re - tire, Oft shall death and sor - row reign, Oft shall death and
 Though the deep be - tween us rolls, Friend - ship shall u - nite our souls, Friend - ship shall u
 When in cold ob - liv - ion's shade, Beau - ty, wealth, and pow'r are laid, Beau - ty, wealth, and

sor - row reign, Oft shall death and sor - row reign, Ere we all may meet a - gain.
 - nite our souls. Still in fan - cy's wide do - main, Oft we all shall meet a - gain.
 pow'r are laid, Where im - mor - tal spir - its reign, There we hope to meet a - gain.

Allegro.

1. Hail to the sun - shine gay! ... Floods of light, ... Full and bright, OJ..... we
 2. Light is the type of good, ... Light-ing all, Great or small; Bath'd... in

Fine.

love each ray, ... Of the bless - ed day; ... Dreary and dull it hath been, Grey clouds o - ver -
 its golden flood, ... Swells each op' - ning bud; ... These be the sun-shi - ny hours, When all in new

D.C.

hung the skies; And we were sick of the screen That hid earth from our fast - ing eyes.
 life re - joice; Now may we feel our full pow'rs, And up - lift a grateful voice.

Maestoso.

1. God save our gra-cious Queen, Long live our no - ble Queen, God save the Queen. Send her vic -

- to - ri - ous, Hap - py and glo - ri - ous, Long to reign o - ver us, God save the Queen.

2.

O Lord our God arise,
 Scatter her enemies,
 And make them fall.
 Confound their politics,
 Frustrate their knavish tricks:
 On Thee our hopes we fix,
 O save us all.

3.

Thy choicest gifts in store,
 On her be pleased to pour,
 Long may she reign.
 May she defend our laws,
 And ever give us cause,
 To sing with heart and voice,
 God save the Queen.

Allegretto.

1. Ho! for the storm-y cold March days, Aye, there is noth-ing like them; Loud let us shout and
 2. Ho! for the field! ye farm-ers now, Cheer on your pa-tient ox - en; Deep in the fur-row
 3. Hark, how the warning E - qui - nox Calls from the east-ern o - cean; Stand to your arms, ye

Fine.

sing their praise, March is so proud and free! Snow-y, blow-y, whee-zy, bree-zy, Sweeping up the
 drive the plow, Strive for the bar - vest fair! Winging, singing, springing, clinging, On the spray sweet
 time-worn rocks, On - ward the mad waves pour, Rush-ing, splashing, surg-ing, crush-ing, Thund'ring on the

D.C.

win-ter's snow, Freezing, pleas-ing, teas-ing, un-ceas-ing, How do the March winds blow!
 birds are seen, Driv-ing, fly-ing, win-ter de-fy-ing, Winds sweep the mead-ow green.
 coast so strong, Boil-ing, toil-ing, fierce-ly re-coil-ing, Wild dash the waves a - long.

Allegro Moderato.

1. On thro' the life be - fore us, On thro' all ills sur - round - ing, On with our young hearts bounding,
2. Let no temptations draw us, Pleasures are gai-ly sue - - ing, Sweetly our young hearts wooing,

ff

We'll bravely do and dare!
For-bid-den joys to share;

The bright blue Heaven is bending o'er us,
But bright blue Heaven is bending o'er us,

rall. *a tempo.*

Oh! be it ours to shel-ter there! On thro' the life be-fore us,
Oh! be it ours to shel-ter there! Let no temp-tation draw us,

On thro' all ill sur - round - ing, On with our young hearts bounding, We'll brave - ly do and
Pleasures are gai - ly sue - - - ing, Sweetly our young hearts wooing, For - bid - den joys to

dare! Ah! the bright blue Heaven is bounding o'er us, Oh! be it ours to shel - ter
share! Ah! &c.

there, Ah! the bright blue Heaven is bending o'er..... us, Oh! be..... it ours to shel - ter

Ritard.

1st time. *Ending for second verse.*
Piu Mosso.

there, Ah! there the bright blue Heaven is bend - ing o'er us, Oh! be it

Accelerando.

ours to shel - ter there, to shel-ter there, to shel-ter there, Oh! be it ours to shel-ter there.

WE'RE STANDING BY THE DEWY PATH.

Andante.

1. We're standing by the dewy path Of life's sweet sum-mer day: We're gazing with a hopeful eye Up the bright fu-ture way.
2. No worldly cares have dimm'd the light. Of our bright morning hours; No chilling winds nor blighting frosts Have marr'd the early flowers.
3. They tell us life hath win - try snows That quickly fol - low June, And often sor-row's cheer-less cloud Ob-scures the light of noon.
4. Then from the smallest way-side flowers That in our path - way bloom, We'll gath-er for our eye - ning hours A store of rich per-fume.

f Spirituoso. *p* *f* *p*

1. Now to heav'n our pray'rs ascending, God speed the right; In a no-ble cause con-tend-ing, God speed the right;
 2. Be that pray'r a-gain re-peat-ed, God speed the right; Ne'er despair-ing, tho' de-feat-ed, God speed the right;

mf *f*

Be their zeal in heav'n record-ed, With success on earth re-ward-ed, God speed the right, God speed the right.
 Like the good and great in sto-ry, If they fail, they fail with glo-ry, God speed the right, God speed the right.

3.

Patient, firm and persevering,
 God speed the right;
 Ne'er the event nor danger fearing,
 God speed the right;
 Pains, nor toils, nor trials heeding,
 And in heaven's own time succeeding,
 God speed the right.

4.

Still their onward course pursuing,
 God speed the right;
 Every foe at length subduing,
 God speed the right;
 Truth, thy cause, whate'er delay it,
 There's no power on earth can stay it.
 God speed the right.

Andantino.

1. The beau - ti - ful! the beau - ti - ful! Where do we find it
 2. It spark - les on the o - cean wave, It glit - ters on the

not? It is an all - per - vad - ing grace, And light - eth eve - ry spot.
 dew; We see it in the glo - rious sky, And in the flow - eret's hue.

3.

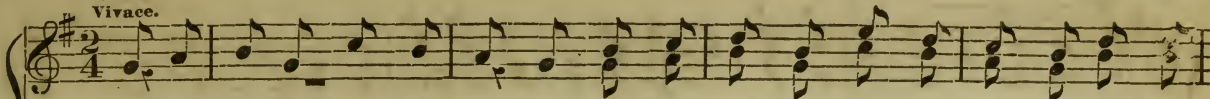
On mountain-top, in valley deep,
 We find its presence there
 The beautiful! the beautiful!
 It liveth everywhere.

4.

If so much loveliness is sent
 To grace our present home,
 How beautiful, how beautiful
 Will be the world to come!

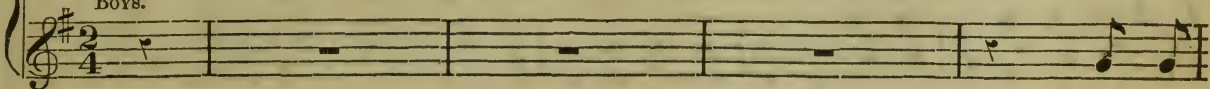
LET THE SMILES OF YOUTH APPEARING.

GIRLS.
Vivace.

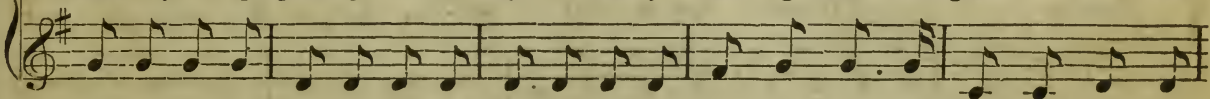


Let the smiles of youth ap - pear - ing, Let the smiles of youth ap - pear - ing, Let the

Boys.



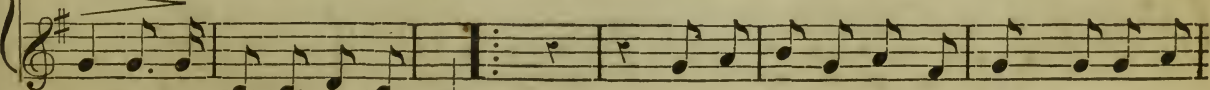
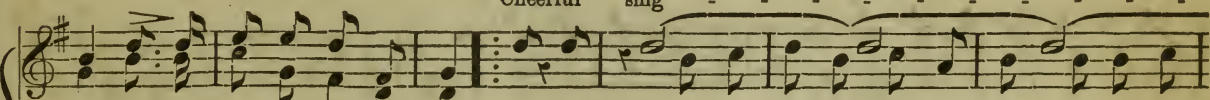
smiles of youth ap - pear - ing, Let the rays of beau - ty cheer - ing, Drive the gloom of care a -



Cheerful sing

way, Drive the gloom of care a - way ;

Cheerful sing - ing live - ly meas - ure, Voi - ces



ing,

ring-ing, joy and pleas-ure, Lengthen out the hap-py day, Cheerful sing-ing, Voi-ces

Joy-ful measure,

ring-ing, Cheerful sing-ing live-ly meas-ure, Voi-ces ring-ing, joy and

Joy and pleas-ure,

pleas-ure Lengthen out the hap-py day, Lengthen out the hap-py day, hap-py day, hap-py day.

Dim. *pp*

Con Spirito.

1. Come sing the song of hap-pier days, And think no more of grief to-night ; Come wake a - gain those
 2. Like ex - iles who o'er des - erts roam, And vain - ly seek for some bright place Whereon to raise a

joy - ous lays, That breathe of pleas-ure and de-light ; If I could drink of Le-the's stream, And
 mim-ic home, And scenes of child-hood to re-trace ; I fain would make the pres-ent hour, Re -

ritard.
 all my woes and cares for-get, I'd still pre-fer sweet mem'ry's dream, Which mingles joy with each re - gret.
 - - - sem-ble those long, long gone by, When gladness reign'd in hall and bow'r, And, flush'd with joy, our hearts beat high.

GALLANT AND GAILY.

Scherz.

Gal - lant and gai - ly, On the waves rid - ing, Spir - its of o - cean, come at my call ;

Fine.

Gal - lant and gai - ly, On the waves rid - ing, Spir - its of o - - cean come at my call ;

D.C.

Night-ly and dai - ly, Thro' the deep glid - ing, Swift as in - mo - tion ye cir - clo this ball.
 War - ble a cho - rus Passing be - fore us, Skim - ming the green where the moon - beams sleep ;
 Hol - low shells sound - ing, Ech - oes re - bound - ing, Charm in - to pleas - ure the tur - bu - lent deep.

THE THRUSH.

WILLIAM LEE APTHORP.

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Andantino.

1. How soft - ly borne, on the bree - zy morn, Is the note of yonder bird! As it sits by the rill, on the
 2. Its song it doth raise to its Maker's praise, And pours its melodious strain, Till yon lof - ty hill, and the

side of a hill, Its cho - rus of rap - ture is heard. It sings all day, 'tis light and gay, where
 rip - pling rill, Shall ech - o it back a - gain. All flowers that grow, all streams that flow, each

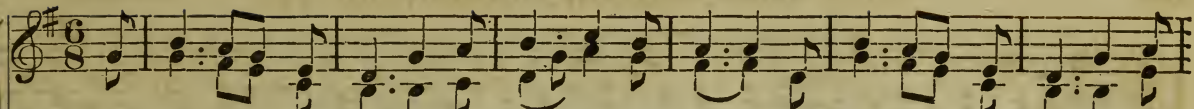
sun - ny skies are fair, Where flowers grow, and streamlets flow, And balmy's the eve - ning air.
 tree, and field and wood, All should pro-claim our Sa-viour's name. And tell us that God is good.

WHEN THE SWALLOWS HOMEWARD FLY.

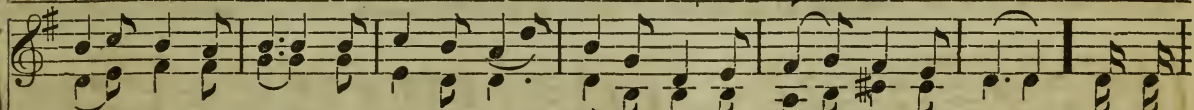
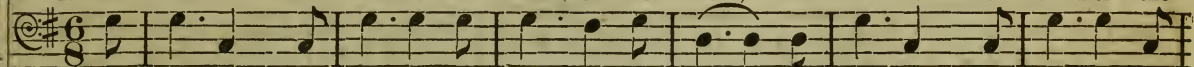
1. When the swallows homeward fly, When the ro - - ses scatter'd lie, When from neither hill nor dale Chants the
 2. When the white swan southward roves, To seek at noon the orange groves, When the red tints of the west, Prove the
 3. Hush my heart! why thus complain, Thou must too thy woes con-tain, Though on earth no more we rove, Loud - ly

silv'ry night-in - gale, In these words my bleeding heart, Would to thee its grief im - part, When I thus thy
 sun has gone to rest, In these words, &c.
 breathing vows of love, Thou my heart must find re - lief, Yielding to these words be-lief; I shall see thy

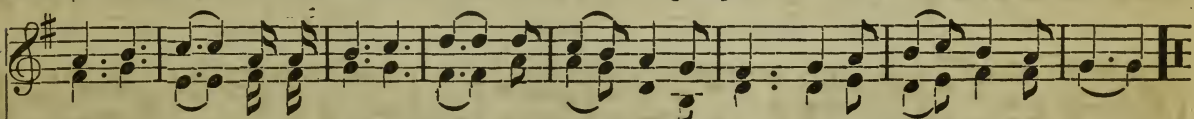
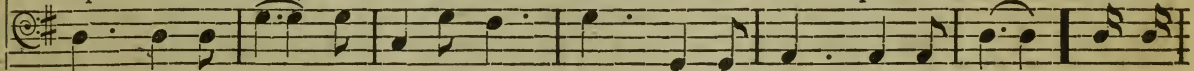
im - - age lose, Can I, ah can I e'er know re - pose, Can I, ah can I e'er know re-pose.
 form.... a - - gain, Though to - - day we part a - gain, Though to - - day we part a - gain,



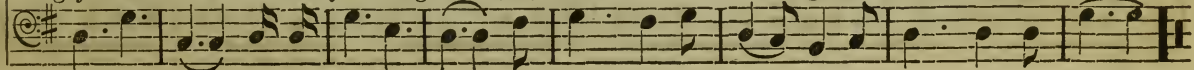
1. Old Au - tumn is com - ing, Va - ca - tion is here; Let mirth be un - bound - ed, let
 2. When our sports are all over, our hol - i - days gone, To - geth - er we'll meet in our
 3. We know that our teachers are pleased as our - selves, No more to be wea - ried with
 4. Oh soft to her mate is the coo of the dove, And sweet to the sol - dier the



sor - row be dumb! The on - ly slow fall is the fall of the year; To our
 well - lov'd school-room; And fresh shall our minds be, e - las - tic in tone; And 'twill
 lec - ture or sum; With the rule in the desk, and the books on the shelves, Their hearts
 tap of the drum, And dear to the maid are the whis - pers of love; But the



song of glee let the burden be glad, Au - tumn is com - ing, Va - ca - tion is come!
 smooth each task, of the joys to ask, Which glad - den'd the days when Va - ca - tion had come.
 be - fore us, have sung the cho - rus, Glad Au - tumn is com - ing, Va - ca - tion is come!
 gay - est sound that the year brings round, Is, Au - tumn is com - ing! Va - ca - tion is come!



FREEDOM'S NATAL DAY.

VON WEBER.

SUNG AT THE CITY CELEBRATION OF THE FOURTH OF JULY, AT TREMONT TEMPLE, BOSTON, 1846.

Allegro con Spirito.
VOICES.

Free - dom's na - tal day re - turn - ing,

ACCOMPANIMENT.

mp

Detailed description: This system contains the first musical staff. The vocal line is in treble clef, 2/4 time, with a key signature of one flat. It begins with a whole rest for four measures, then enters with the lyrics 'Free - dom's na - tal day re - turn - ing,'. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *mp* is placed above the piano part.

Joy dis - pels all thoughts of mourn - ing, Grate - ful hearts with

p

Detailed description: This system contains the second musical staff. The vocal line continues with the lyrics 'Joy dis - pels all thoughts of mourn - ing, Grate - ful hearts with'. The piano accompaniment continues with the same rhythmic patterns as the first system. A dynamic marking *p* is placed below the piano part. The system concludes with a double bar line.

rap - ture burn - ing, Sound your prais - es, gal - - lant band; Toils are
All our

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics underneath. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The vocal line begins with a half note 'rap - ture' followed by eighth notes for 'burn - ing, Sound your prais - es, gal - - lant band;'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

o - - ver, Free - - dom's granted; By your hearts and hands un - daunted,
rights are firm - ly planted, Brave de - fend - ers of our land!

The second system of the musical score also consists of three staves. The top staff is a vocal line in treble clef with lyrics underneath. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music continues in the same key and time signature. The vocal line begins with a half note 'o - - ver,' followed by eighth notes for 'rights are firm - ly planted, Brave de - fend - ers of un - daunted, land!'. The piano accompaniment continues with a similar rhythmic pattern, featuring eighth notes and chords.

Fame shall sound her trump be - fore ye; Ye shall live re - nowned in
 Ye whose wisdom fraught with glo - ry, Saved your homes and na - - tive

ff *p* *ff*

Detailed description: This system contains the first line of music. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line has lyrics: 'Fame shall sound her trump be - fore ye; Ye shall live re - nowned in / Ye whose wisdom fraught with glo - ry, Saved your homes and na - - tive'. The piano accompaniment includes dynamic markings *ff*, *p*, and *ff*.

story Fame shall sound her trump be - fore ye, Ye shall
 land ; Ye whose wis - dom fraught with glo - ry, Saved your

p

Detailed description: This system contains the second line of music. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The vocal line has lyrics: 'story Fame shall sound her trump be - fore ye, Ye shall / land ; Ye whose wis - dom fraught with glo - ry, Saved your'. The piano accompaniment includes a dynamic marking *p*.

live re - nowned in sto - ry,
homes and na - tive land; Ye shall live re-nowned in glo - ry,

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are written below the vocal staff. The music concludes with a double bar line and repeat dots.

Brave de - fend - - - ers of our land.

This system contains the second two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are written below the vocal staff. The music concludes with a double bar line and repeat dots.

CHIME AGAIN.

These words were written by a young English lady, leaving the shores of her native land, on hearing the distant sound of village bells.

Andante.

1. Chime a-gain, chime a-gain, beau - ti - ful bells, Now thy soft mel - o - dy floats on the wind,
2. Chime a-gain, chime a-gain, beau - ti - ful bells, Lin - ger a - while o'er the deep dusk-y bay,

Bursting at in - ter - vals o - ver the sails, Leav - ing a train of re - flec - tion be - hind ;
Faint - er and fainter thy mel - o - dy swells, Fast fades the land and thy sounds die a - way ;

An - swer - ing ech - oes that gath - er a - round, Call from the heart ev' - ry wish that is dear,
Cold now the lamp of night sil - vers the deep, On glides the bark from this dear hap - py shore.

Musical score for 'CHIME AGAIN. Concluded.' featuring a treble and bass staff with lyrics. The melody is in G major and 4/4 time. The lyrics are: 'Voi - ces of friendship still ring in each sound, Bid - ding me wel - come that chime with a tear. Lone - ly I'm left on the wa - ters to weep, Chimes of those beau - ti - ful bells to de - plore.'

Voi - ces of friendship still ring in each sound, Bid - ding me wel - come that chime with a tear.
Lone - ly I'm left on the wa - ters to weep, Chimes of those beau - ti - ful bells to de - plore.

SABBATH SCHOOL SONG.

Allegretto.

Musical score for 'SABBATH SCHOOL SONG.' featuring a treble and bass staff with lyrics. The melody is in G major and 6/8 time. The lyrics are: '1. I love to join the cheer - ful song, To sport be - side the sha - dy pool, To watch my kite soar
2. For there I meet my teach - er's smile, And read and learn the ho - ly book; And, O, my heart doth
3. And when we bend the knee in prayer, And hymns to our Re - deem - er raise; It seems to me that
4. While oth - ers slight the Sab - bath day, And shun the gos - pel's joy - ful sound, O, may I cleave to
far a - way; But more I love the Sab - bath school, But more I love the Sab - bath school.
feel, the while, That God is pleas'd on us to look, That God is pleas'd on us to look.
God is there, To hear us pray and sing his praise, To hear us pray and sing his praise.
Wis - dom's way, And ev - er in her paths be found, And ev - er in her paths be found.'

1. I love to join the cheer - ful song, To sport be - side the sha - dy pool, To watch my kite soar
2. For there I meet my teach - er's smile, And read and learn the ho - ly book; And, O, my heart doth
3. And when we bend the knee in prayer, And hymns to our Re - deem - er raise; It seems to me that
4. While oth - ers slight the Sab - bath day, And shun the gos - pel's joy - ful sound, O, may I cleave to
far a - way; But more I love the Sab - bath school, But more I love the Sab - bath school.
feel, the while, That God is pleas'd on us to look, That God is pleas'd on us to look.
God is there, To hear us pray and sing his praise, To hear us pray and sing his praise.
Wis - dom's way, And ev - er in her paths be found, And ev - er in her paths be found.

LET EVERY HEART.

Allegro.

1. Let ev' - ry heart re - joice and sing ; Let cho - ral an - thems rise ; Ye reverend men and
 2. He bids the sun to rise and set ; In heav'n his pow'r is known, And earth, subdued to

chil - dren bring, To God your sa - cri - fice. For he is good ; the Lord is good, And
 him shall yet Bow low be - fore his throne ; For he is good ; the Lord is good, And

kind are all his ways ; With songs and honors sound - - ing loud, The Lord Je - ho - vah praise.

HAPPY ARE WE.

PIKE. From the "NIGHTINGALE,"
By permission.

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Allegro.

1. Hap-py are we to-day, friends, Hap-py, hap-py are we; We would all hearts a -
 2. Ma-ny will be the mile, friends, Ma-ny, ma-ny the mile, That we shall rove and
 3. Wea-ry we may re-tur-n, friends, Wea-ry, wea-ry at last: But mem-o-ry will

- - way, friends, With us might hap-py be. Friends may laugh with those who laugh, And
 smile, friends, With those we ne'er be-guile. The voices we have oft-en heard, And
 learn, friends, To love the hap-py past. Age may bring us gloom-y hours, And

sigh for those in pain; The most of us have met be-fore, And now we meet a-gain.
 fa-cies we have met; Like tones of sweet-est mel-o-dy, We nev-er can for-get.
 time may make us sad, But we to-day are free from care, And all our hearts are glad.

OLD HUNDRED. L. M.

1. Be thou, O God, ex - alt - ed high, And as thy glo - ry fills the sky,
 2. E - ter - nal are thy mer - cies, Lord, E - ter - nal truth at - tends thy word,

So let it be on earth dis - played, Till thou art here as there o - beyed.
 Thy praise shall sound from shore to shore, Sill suns shall rise and set no more.

ASHLAND. S. M.

Andantino.

1. The law by Mo - ses came; But peace, and truth, and love Were brought by Christ, a nobler name, Descending from above.
 2. Amidst the house of God Their different works were done; Mo - ses a faithful servant stood, But Christ a faithful Son.

DREAM ON.

From the YOUNG FOLKS'
GLEE BOOK, by permission.

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Andante.

Cres.

1. Dream on, in life's bright ro - sy day, When hope is deck'd with flow'rs, When all is gladsome,
2. Dream on, when ri - per years have come, O'er - shad - ing, with their wings, Each i - dol of the

3. Dream on, in spite of com - ing years That has - ten to des - troy, And bu - ry, 'mid the
4. Dream on, up - on the wak - ing soul, Hope's rain - bow hues are cast; And waves of bliss - ful

as the ray Which shines o'er beauty's bowers; Dream on, dream on, dream on, dream on.
heart's deep home To which the memory clings. Dream on, &c.

tide of tears, All trace of pres - ent joy. Dream on, dream on, dream on, dream on.
sunlight, roll Up - on the dark - some past. Dream on, &c.

Andantiao.

Make me no gau-dy chap - let, Weave it of sim-ple flow - ers, Seek them in low-ly val - lies,

The first system of musical notation features a treble and bass clef with a 6/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat). The lyrics are: "Make me no gau-dy chap - let, Weave it of sim-ple flow - ers, Seek them in low-ly val - lies,"

Af - ter the gen-tle show - ers, Bring me the dark red ros - es, Gay in the sun-shine glow - ing,

The second system of musical notation continues the melody and accompaniment. The lyrics are: "Af - ter the gen-tle show - ers, Bring me the dark red ros - es, Gay in the sun-shine glow - ing,"

Bring me the pale moss rose-bud, Beneath the fresh leaves growing, Bring not the proud eyed blossom, Darling of Eastern

The third system of musical notation concludes the piece. The lyrics are: "Bring me the pale moss rose-bud, Beneath the fresh leaves growing, Bring not the proud eyed blossom, Darling of Eastern"


daughters, Bring me the snow - y li - ly, Floating on si - lent wa - ters, Gems of the low - ly

val - ley, Buds which the leaves are shad - ing, Li - lies of peaceful wa - ters, Emblems be mine un -

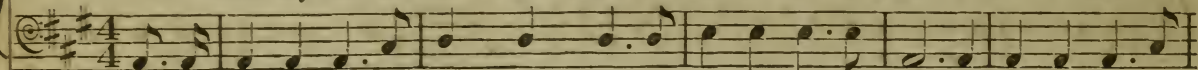
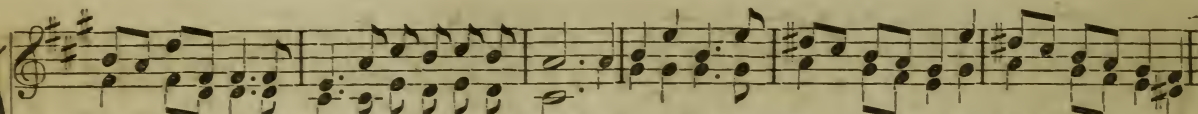
- fad - ing, Li - lies of peace - ful wa - ters, Em - blems be mine, be mine.

THERE'S A CHARM IN SPRING.



Moderato.



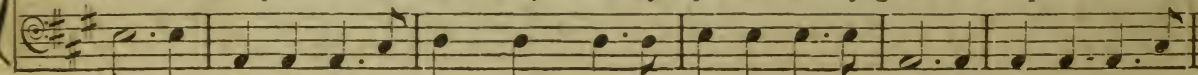
1. There's a charm in spring, when eve - ry thing, Is burst-ing from the ground, When pleasant showers bring
 2. Old Au-tumn comes, with trus - ty gun, In quest of birds we roam, Un - err - ing aim, we
 3. A coun - try life, with-out the strife, And noi - sy din of town, Is all I need, I

forth the flow'rs, And all is life, is life a - round, In summer's day, the fra - grant hay, Most sweet - ly scents the
 mark the game, And proudly, proudly bear it home, A winter's night has its de - light, A - round old stories
 take no heed, Of splendor, splendor or re - nown, And when I die, Oh let me lie, Where trees a - bove me

breeze, And all is still save murmur - ing rill, Or sound of humming bees, And all is still, save
 go, A win - ter's day, we're blithe and gay, De - fy - ing ice and snow, A win - ter's day we're
 wave, Let wild plants bloom, a - round my tomb, My qui - et coun - try grave, Let wild plants bloom a -



murmur-ing rill, Or sound of hum - ming bees, Or sound of hum - ming bees.....
 blithe and gay, De - fy - ing ice and snow, De - fy - ing ice and snow.....
 round my tomb, My qui - et coun - try grave, My qui - et coun - try grave.....

FOR ANNIVERSARY.

1. Joy - ous, joy - ous now, each heart's e - mo - tion, Ar - dent, ar - dent, be the soul's de - vo - tion!
2. Pa - rents, guardians, of your love ye mind us, Teach - ers, teach - ers, to your hearts ye bind us;
3. Spir - it, bound - less! an - gels bow be - fore thee! Fa - ther, gra - cious! hum - bly we a - dore thee;

Swell the song of grateful praise! Welcome to this day of days, Friendship, friendship, here is full as o - cean.
 Here we pledge our best return, Love within our hearts shall burn, Ever, ev - er there till death shall find us.
 Raise we now our grateful song, Thou our pleasures dost prolong, Maker, Sa - viour! guide us, we im - plo - re thee.

OH! WHAT A WORLD THIS MIGHT BE.

Andantino.

1. Oh, what a world this might be, If hearts were al-ways kind, If friendship none would slight thee, And
 2. Oh, what a world of beau-ty, A lov-ing heart might plan, If man but did his du-ty, and

fortune proved less blind, With love's own voice to guide us, Un-chang-ing e'er, and fond, With
 helped his brother man, Then an-gel guests would brighten, The threshold with their wings, And

all we wish be-side us, And not a care be-yond, Oh, what a world this might be, More
 love di-vine en-light-en, The old for-got-ten springs, Oh, what a world of beau-ty A

blest than that of yore, Come learn, and 'twill re-quite ye, To love each oth-er more.
lov-ing heart might plan, If man but did his du-ty, And loved his broth-er man.

WINTER BIRDS.

Moderato.

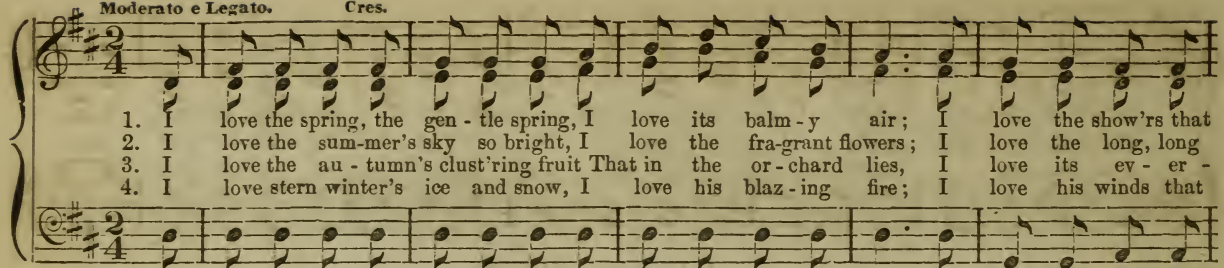
1. Name me the birds that dare to sing, When win-ter strips the trees; And ruf-fian winds their
2. Th' un-self-ish deed, the gen-tle word, The smile that lights the eye; Warm sym-pa-thy for
3. These find a green bower in the heart, Tho' win-ter chills the air; They have no win-ter

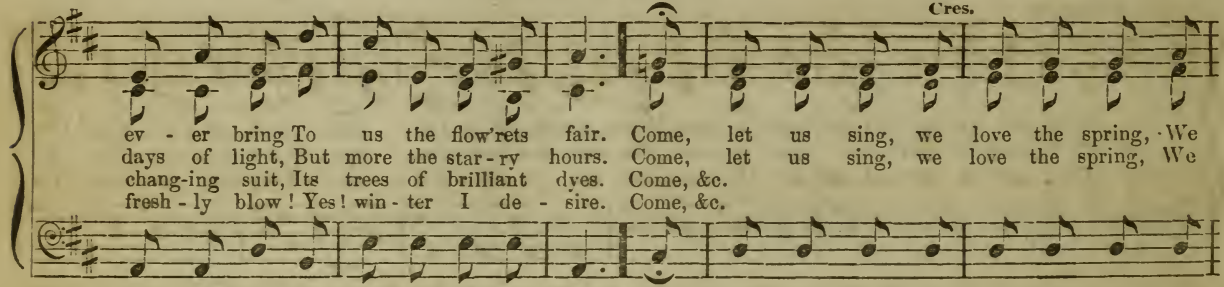
challenge fling, And i-ces to the streamlet cling, And chain, And chain its melo-dy, its mel-o-dy.
want and pain, True Friendship ne'er invoked in vain, Pure love, pure love that can-not die, that cannot die.
in their breast, But glad-ly build a low-ly nest, And make, and make sweet music there, sweet music there.

SPRING, SUMMER AND WINTER.

Moderato e Legato.

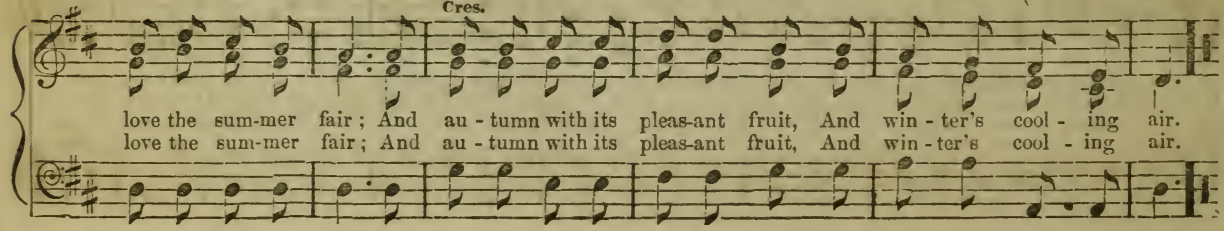
Cres.

- 
1. I love the spring, the gen - tle spring, I love its balm - y air ; I love the show'rs that
 2. I love the sum - mer's sky so bright, I love the fra - grant flowers ; I love the long, long
 3. I love the au - tumn's clust'ring fruit That in the or - chard lies, I love its ev - er -
 4. I love stern winter's ice and snow, I love his blaz - ing fire ; I love his winds that



ev - er bring To us the flow'rets fair. Come, let us sing, we love the spring, We
 days of light, But more the star - ry hours. Come, let us sing, we love the spring, We
 chang - ing suit, Its trees of brilliant dyes. Come, &c.
 fresh - ly blow ! Yes ! win - ter I de - sire. Come, &c.

Cres.

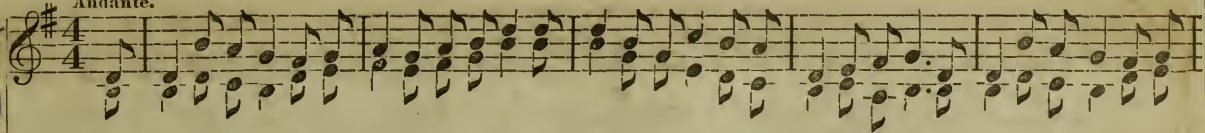


love the sum - mer fair ; And au - tumn with its pleas - ant fruit, And win - ter's cool - ing air.
 love the sum - mer fair ; And au - tumn with its pleas - ant fruit, And win - ter's cool - ing air.

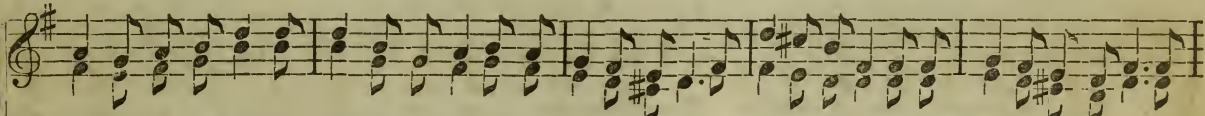
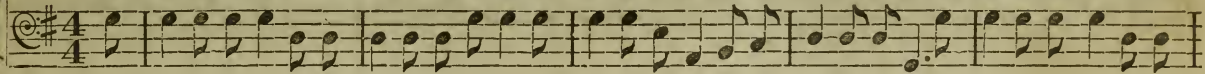
FORGET NOT THE DEAD.

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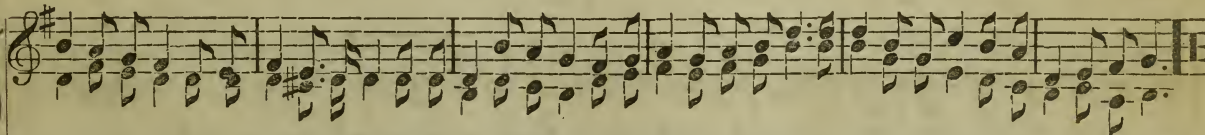
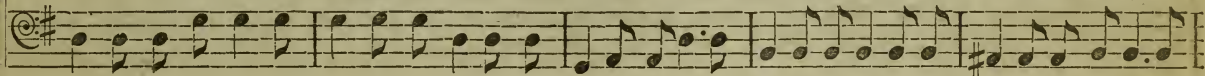
Andante.



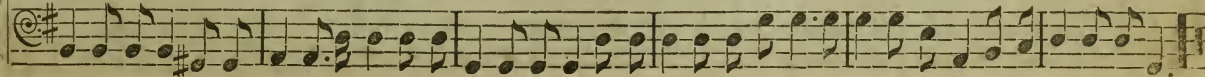
1. For - get not the dead, who have lov'd, who have left us, Who bend o'er us now from that bright home a-bove; Be-lieve, nev-er doubt, that the
2. Dear friends of our youth, can we cease to re-mem-ber The last look of life, and the low-whisper'd prayer? Oh cold be our hearts, as the



God who be - reft us, Per - mits them to min-gle with friends they still love. Re-peat their fond words, and their no-ble deeds cher-ish, Speak
ice of De - cem - ber, When love's tablets re-cord no re-mem-bran-ces there. For - get not the dead, who are ev - er-more nigh us, And



kindly of those who have left us in tears; From our lips their dear names other joys should not perish, While time bears our feet thro' the valley of years.
float some-times near to our dream-haunt-ed bed, In the loneliest hour, in the crowd, they are by us, For-get not the dead, Oh, for-get not the dead!



DAY IS GENTLY BREAKING.

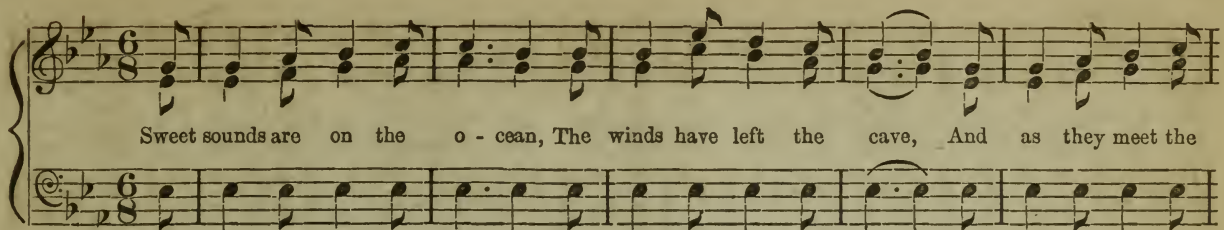
Moderato.

Day a-gain is gent-ly breaking, With her golden rays of light, And the gondolier is tak-ing,

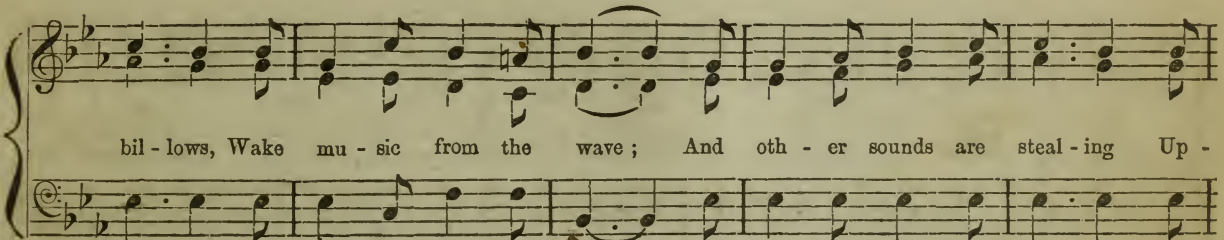
O'er the wave his rap-id flight. Now, while music's sweet-est numbers, Glide a-long the rip-pling
Roam-ing o'er the wa-ters light-ly, Where the morning breezes

First time. Second time.

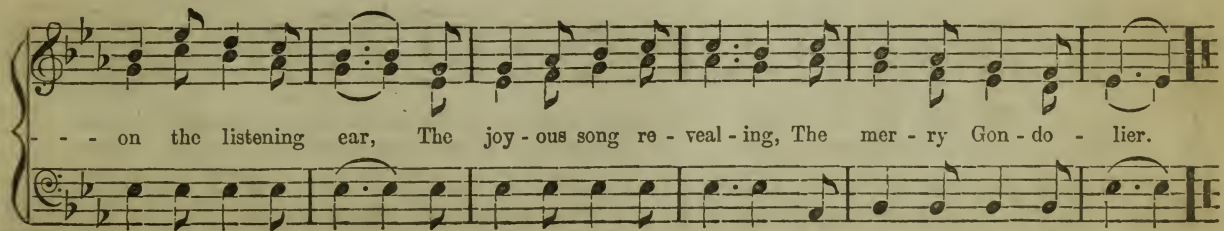
sea, Who would lose in dream-y slum-bers, Hours of pleas-ure bright as these?
play, And the sun-beams shin-ing bright-ly, O'er the waves in-vite to stay.



Sweet sounds are on the o - cean, The winds have left the cave, And as they meet the



bil - lows, Wake mu - sic from the wave ; And oth - er sounds are steal - ing Up -



- - on the listening ear, The joy - ous song re - veal - ing, The mer - ry Gon - do - lier.

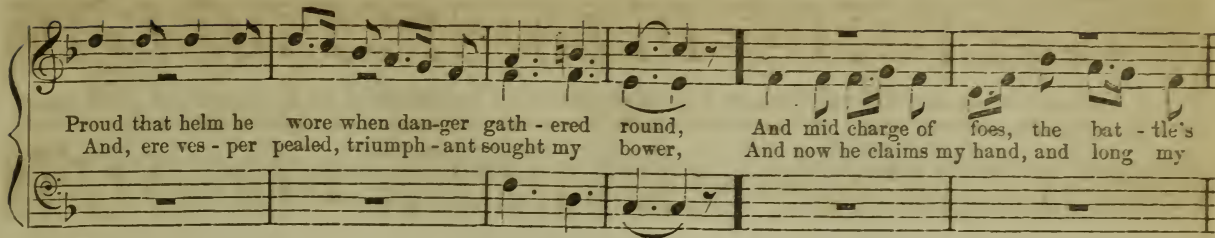
WHEN O'ER LAKE.

Allegro.

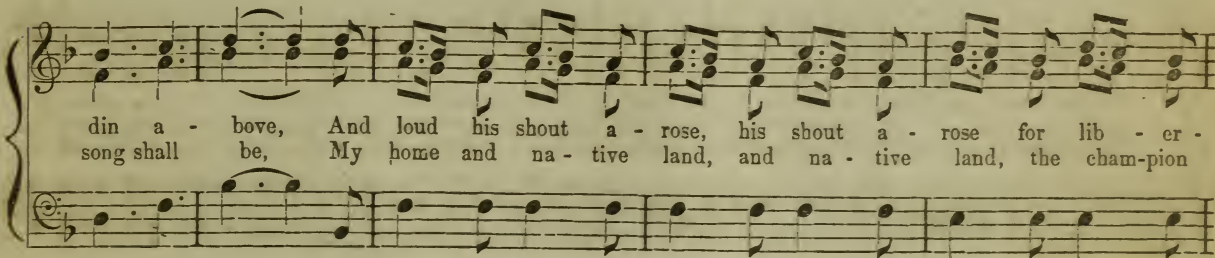
1. When o'er lake and for - est stream - ing free and far, Flash'd the light a - round A - pol - lo's
2. When his na - tive land to suc - cor calls her son, Where shall la - dy's hand be half so

joy - ous car, Charles, my he - ro sought his coun - try's bat - tle field, Champion vow'd, for
no - bly won, As where glo - ry gleams o'er free - dom's bat - tle fray, Light - ing with her

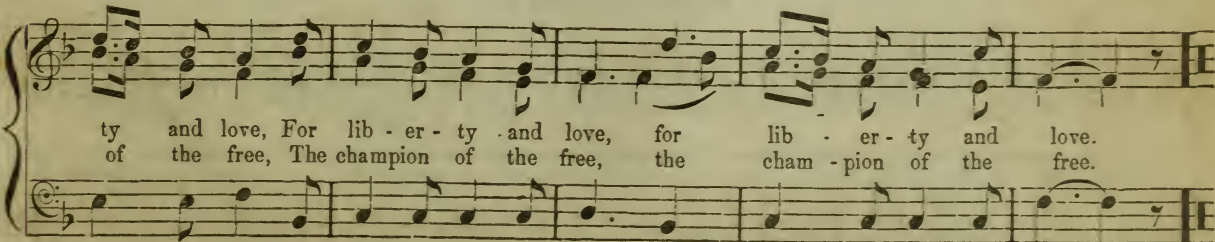
her, for her, ev'n life to yield, High my scarf he wore to his bright hel - met bound,
beams, her beams, to hon - or's way, So my knight the field at morn - ing's ro - sy hour,



Proud that helm he wore when dan-ger gath - ered round, And mid charge of foes, the bat - tle's
And, ere ves - per pealed, triumph - ant sought my bower, And now he claims my hand, and long my



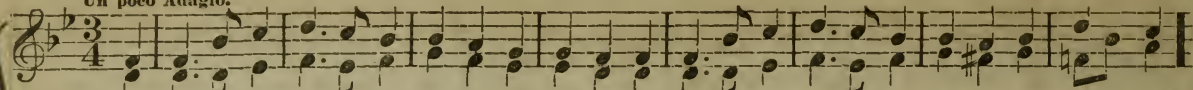
din a - bove, And loud his shout a - rose, his shout a - rose for lib - er -
song shall be, My home and na - tive land, and na - tive land, the cham - pion



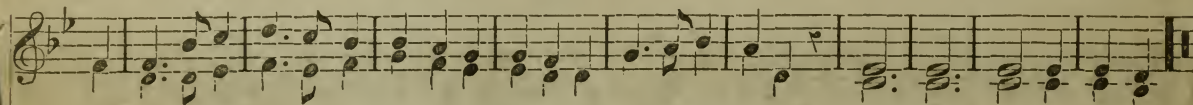
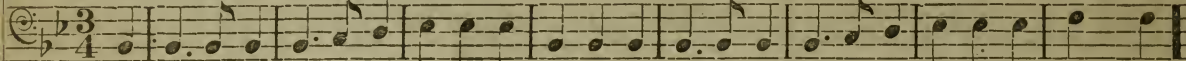
ty and love, For lib - er - ty and love, for lib - er - ty and love.
of the free, The champion of the free, the cham - pion of the free.

WHEN THRO' THE TORN SAIL.

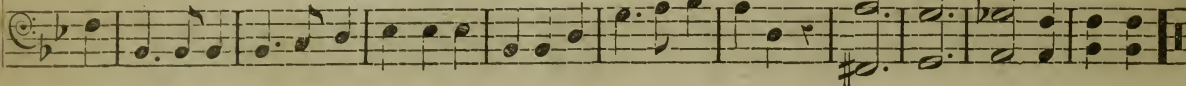
Un poco Adagio.



1. When thro' the torn sail the wild tempest is streaming, When o'er the dark wave the red lightning is gleam - ing,
2. O Je - sus, once rocked on the breast of the bil - low, Aroused by the shriek of des - pair from thy pil - low,
3. And O, when the whirlwind of passion is rag - ing, When sin in our hearts in sad warfare is wag - ing,

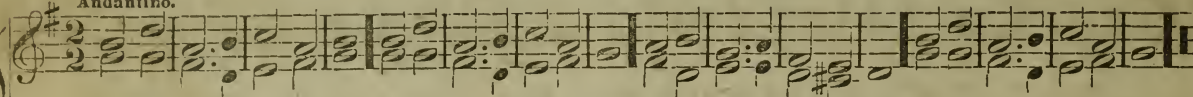


- Nor hope lends a ray, the poor seaman to cherish, We fly to our Maker, "Save, Lord, or we perish."
 Now seat - ed in glo - ry, the mar-i-ner cher-ish, Who cries in his an-guish, "Save, Lord, or we perish."
 Then send down thy grace, thy redeemed to cherish, Re-buke the des-troy-er, "Save, Lord, or we perish."

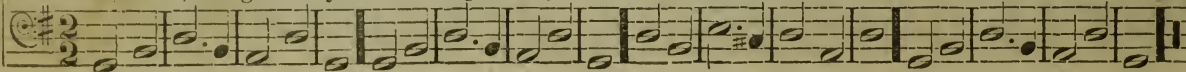


PLEYEL'S HYMN. 7s.

Andantino.

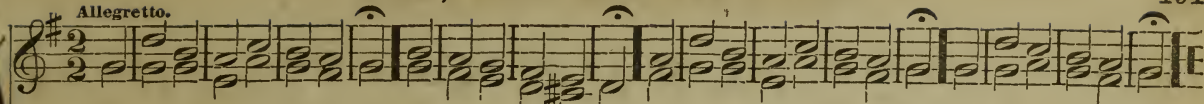


1. Softly now the light of day Fades upon our sight away; Free from care—from labor free, Lord, I would commune with thee.
2. Soon, for me, the light of day Shall forever pass away, Then, from sin and sorrow free, Take me, Lord, to dwell with thee!

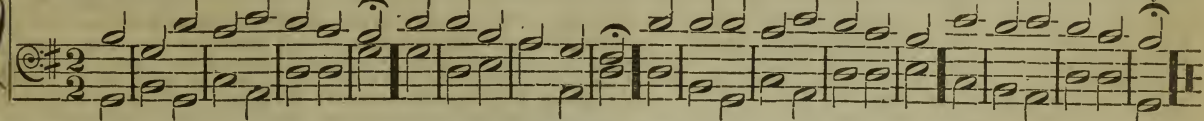


LORD, THOU ART GOOD. C M.

Allegretto.

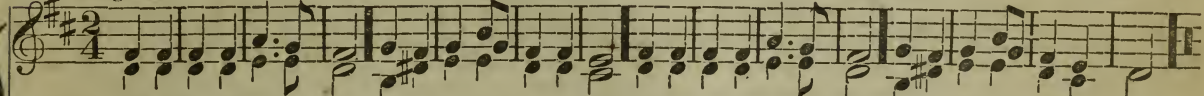


1. Lord! thou art good; all nature shows Its mighty Author kind; Thy bounty thro' creation flows, Full, free, and unconfined.
2. The whole, and ev'ry part proclaims Thine infinite good-will; It shines in stars, and flows in streams, And blooms on ev'ry hill.

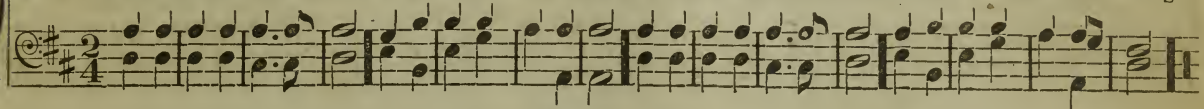


EDES. 7s.

Allegretto.



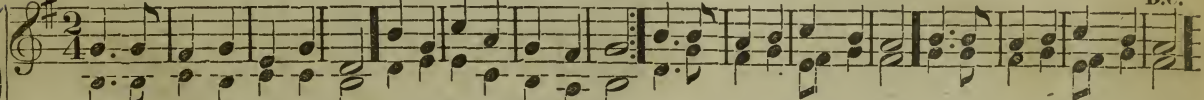
1. Let us with a joy-ful mind, Praise the Lord, for he is kind; For his mercies shall endure, Ever faithful, ev - er sure.
2. Let us sound his name abroad, For of gods he is the God; Who, with all-commanding might, Fill'd the new-made world with light.



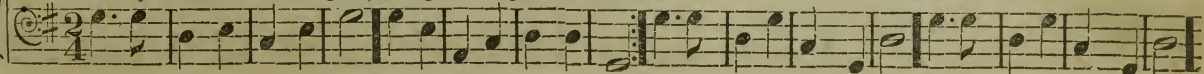
ERIE. 7s.

Andante.

D.C.



- Father! glo - ry be to thee, Source of all the good we see; }
 Glo - ry for the bless-ed light, Ris - ing on the an - cient night; } Glo-ry for the hopes that come, Streaming thro' the drear-y tomb,
 Glo - ry for the coun-sel given, Guiding us in peace to heaven! }



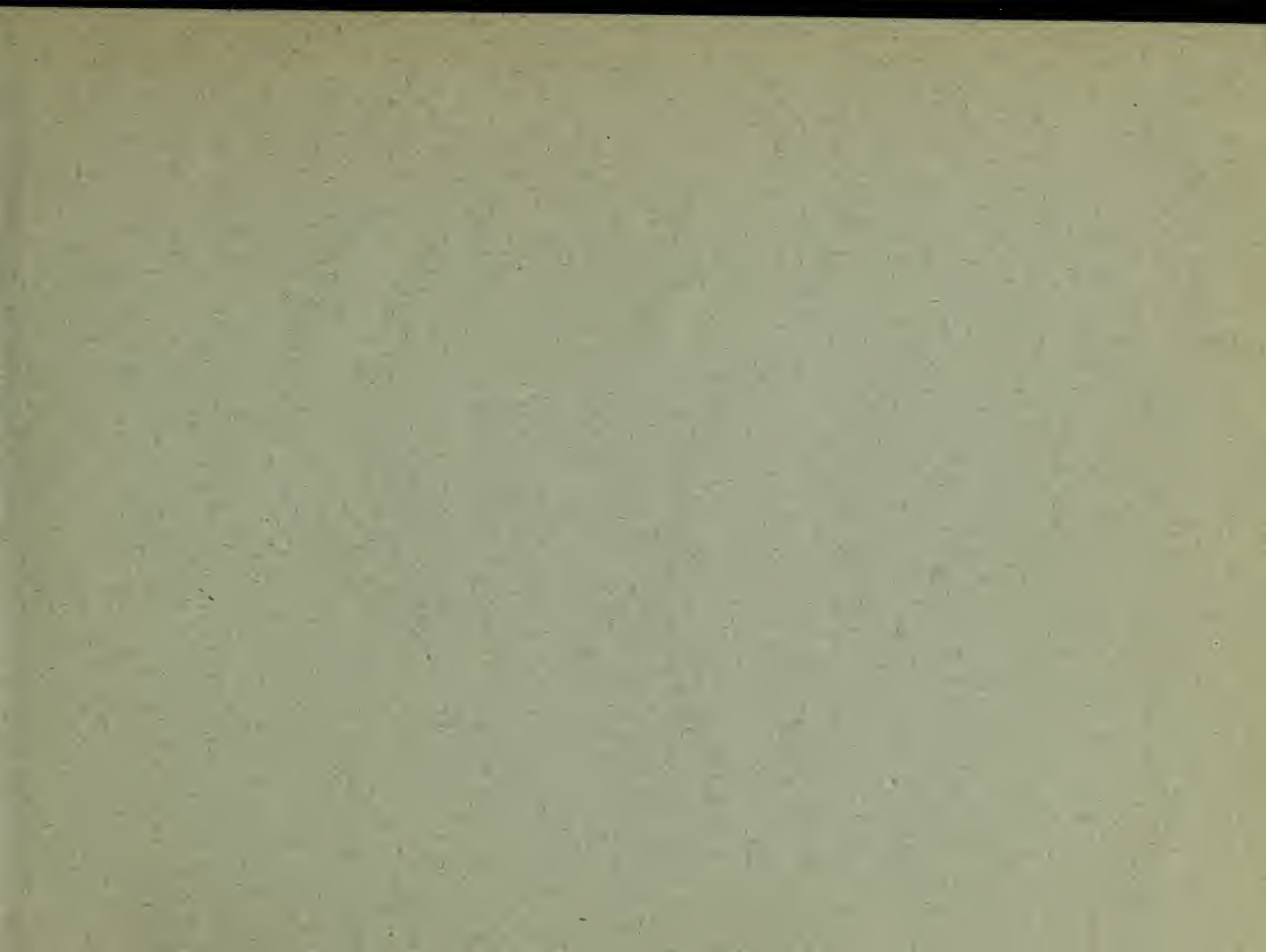
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S. P. L. Bindery.

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